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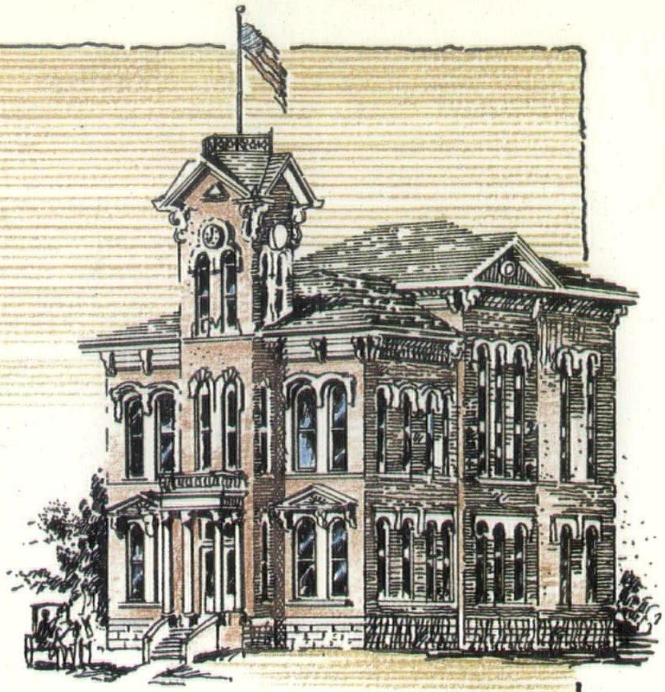

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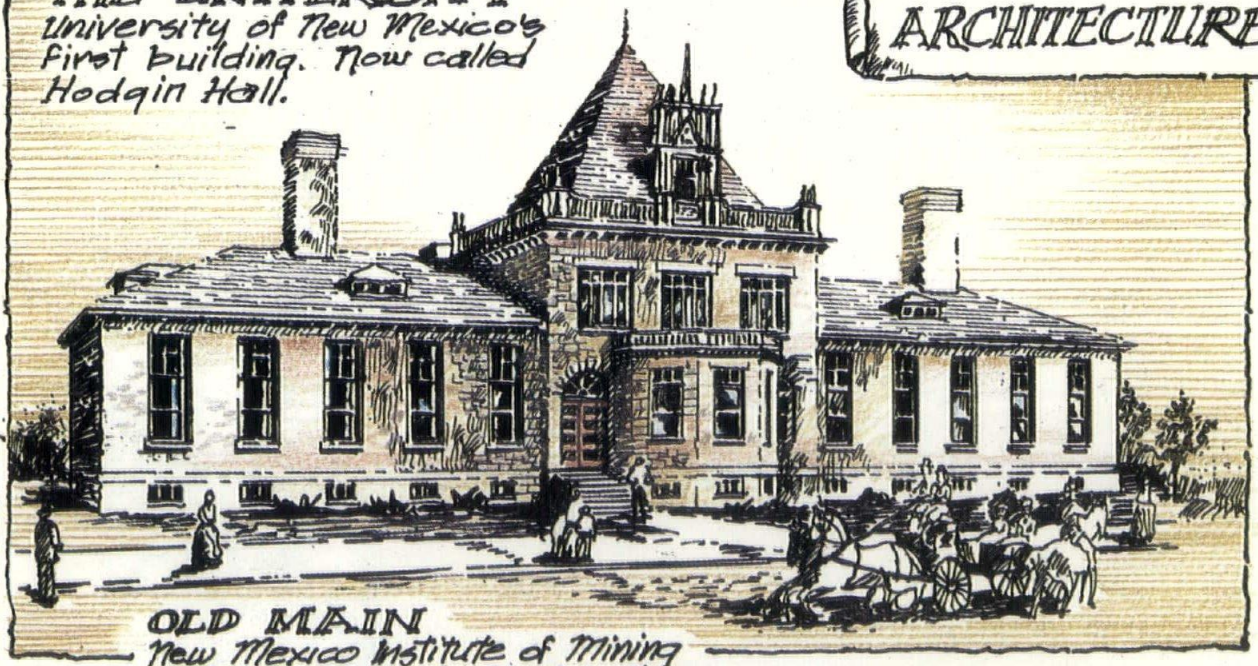

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New Mexico Institute of Mining and Technology's first building.

Illustration by Terrance Brown AIA

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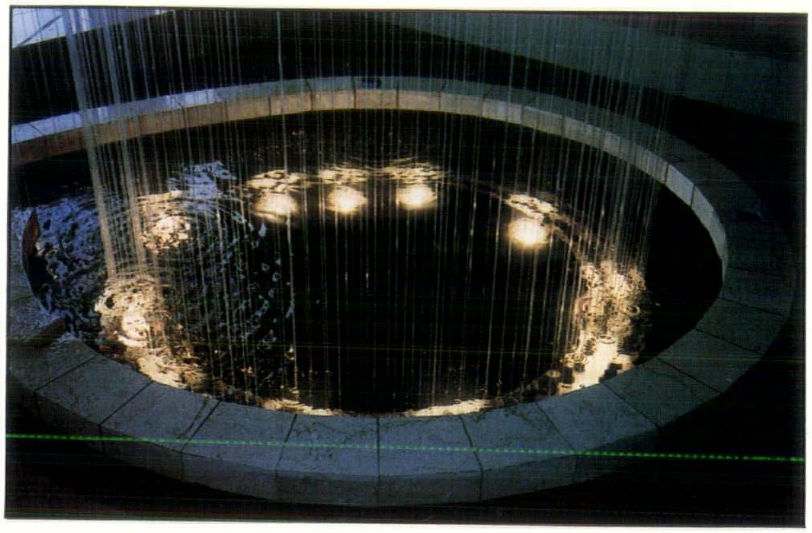

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• *vol. 30 no. 4* • *july-august 1989* • *new mexico architecture*

In this issue are details of the forthcoming Western Mountain Region, AIA annual conference, which will be held in Albuquerque from October 11 through the 15th. (See pages 19 through 26.)

☐ ☐ ☐ ☐

But, this issue also remembers that the University of New Mexico, New Mexico Institute of Mining and Technology and New Mexico State University are celebrating their 100th anniversaries. Articles by three noted historians discuss the architecture that accommodated those productive years of growth and change.

☐ ☐ ☐ ☐

The cover of this issue of *New Mexico Architecture* was designed and drawn by Terrance J. Brown, AIA, who is indebted to Andrew K. Gregg's *New Mexico in the 19th Century: A Pictorial History* (UNM Press, Albuquerque, 1968). The original drawings, reproduced in Gregg's book, from which Terry worked were by a gentleman named Frost and are dated 1894.

For the September/October 1988 issue of NMA, Terrance J. Brown was responsible for the cover and feature article, "A Maya Experience," which was illustrated with numerous pen and ink sketches.

☐ ☐ ☐ ☐

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We are truly grateful for their contributions. Their kind aid has made this special cover a treat for us all.

☐ ☐ ☐ ☐

We expect to see you all at the Conference in October. We want to invite you all to the special *New Mexico Architecture* reception to be held on Saturday evening/the 14th.

JPC

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(Cover—Terrance J. Brown, AIA, artist. McFie Hall (NMSU, Las Cruces), Hodgin Hall (UNM, Albuquerque) and Old Main (NM Tech, Socorro)

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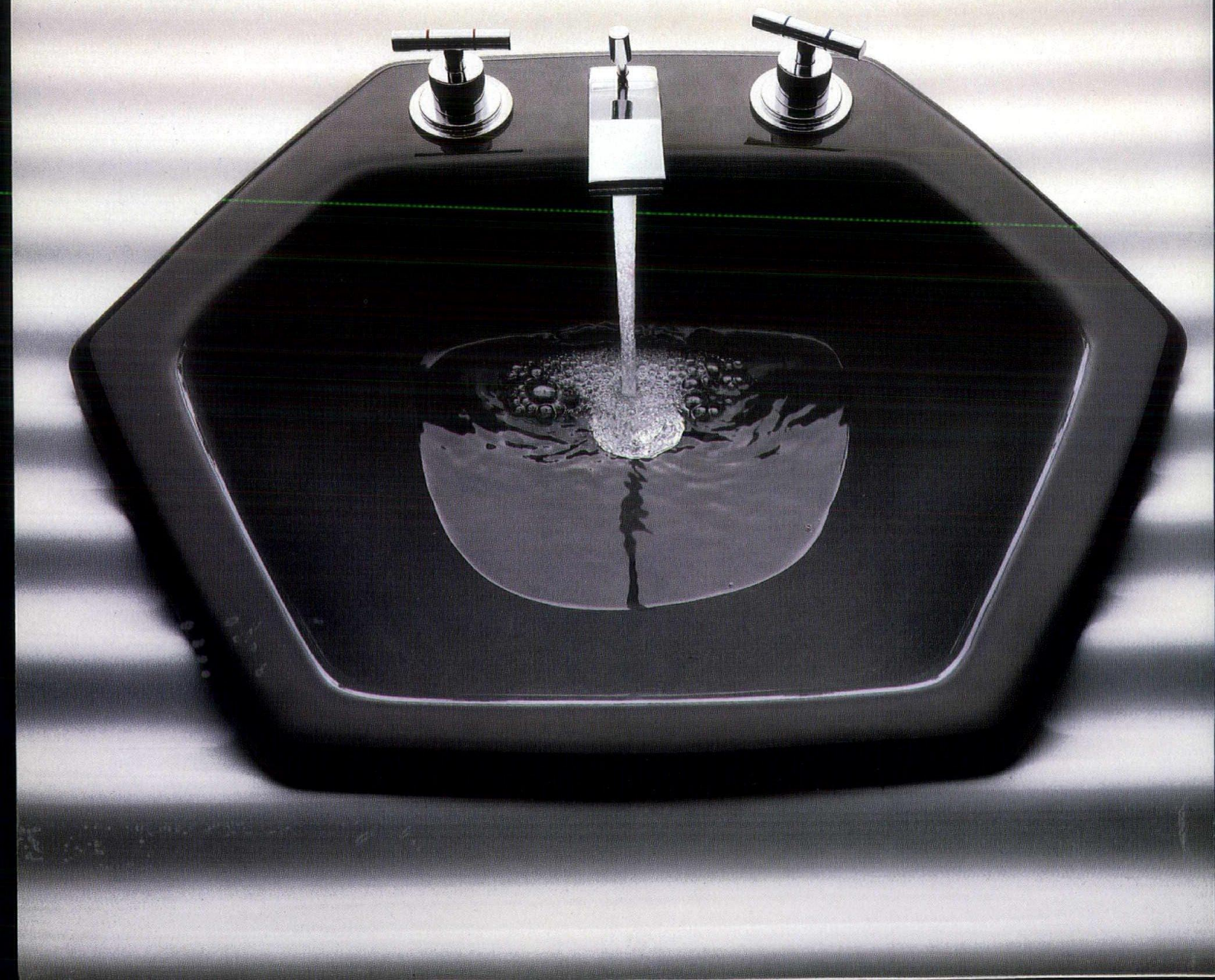

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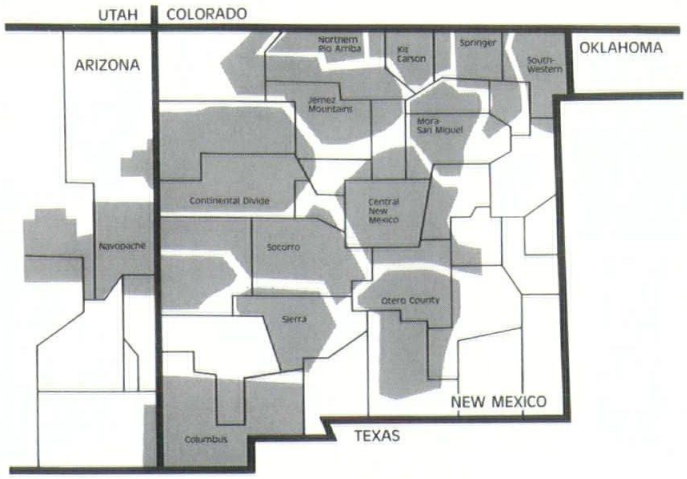

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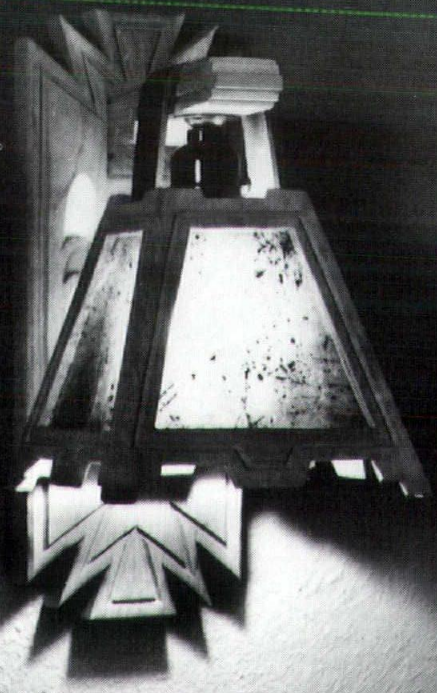

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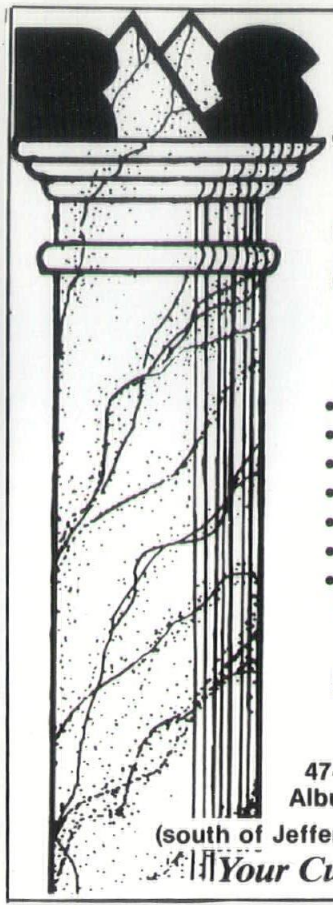

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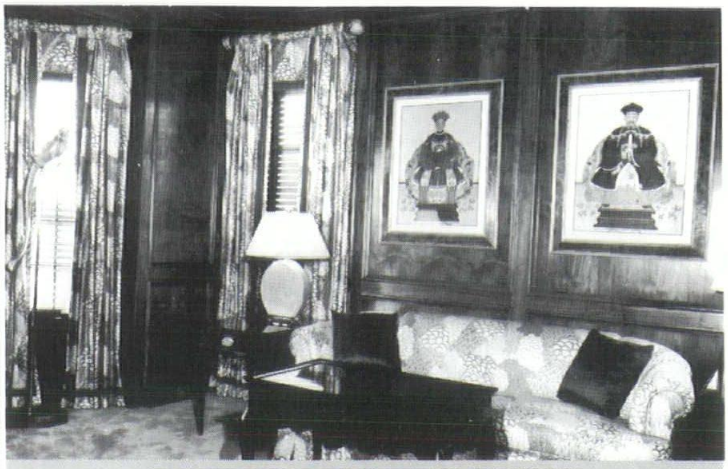

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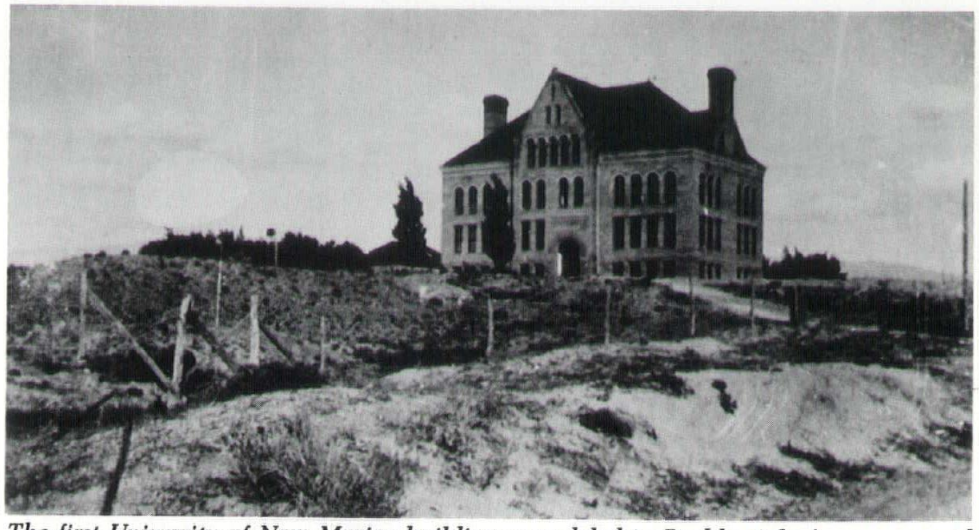
The Building of the University of New Mexico The First 100 Years

by Van Dorn Hooker, FAIA

The environment in which the young adult, at his most receptive and responsive stage of maturity, absorbs advanced education is certainly as influential as the teachers and books to which he is exposed. Individual response and capacity notwithstanding, it can be argued in the light of experience that the man or woman who experiences daily association with good architecture, sculpture, landscaping, and consciously ordered environmental design, must inevitably carry these associations into later life. These amenities should be an integral part of the educational plant.

Today eighty percent of all people in this nation live in urban areas. If future generations are insensitive to form, order and delight in physical environment, the consequences will be devastating to our culture.

From the General Development Plan
John Carl Warnecke & Associates 1960



The first University of New Mexico building remodeled to Pueblo style & now named Hodgin Hall. Jesse Wheelock, Architect

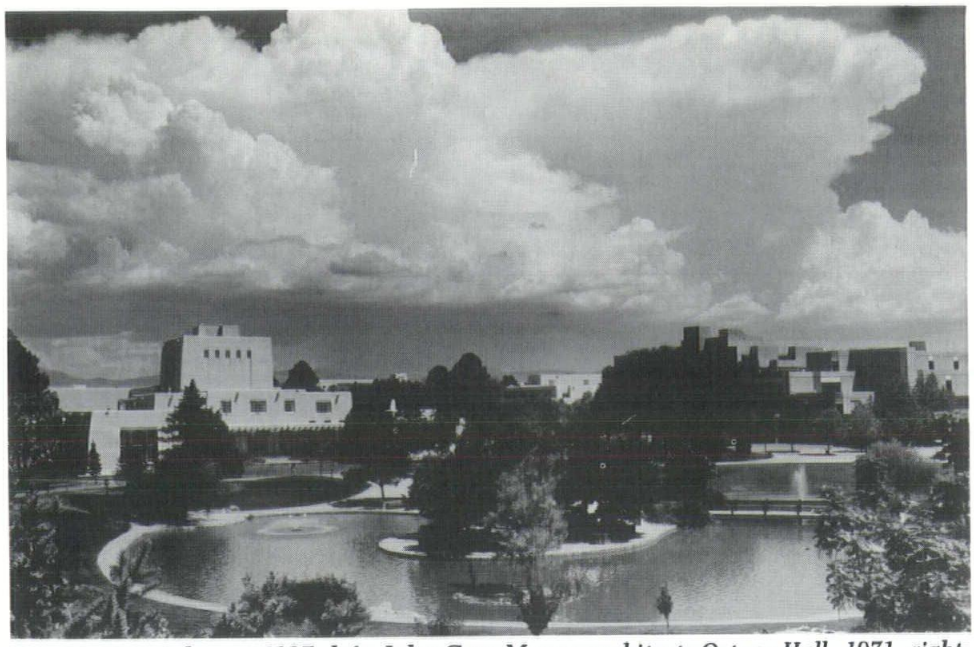
Biology Building addition, Loren Potter Wing, 1968 by Flatow, Moore, Bryan & Fairburn, Architects

The University of New Mexico, the College of Agriculture and Mechanics (now New Mexico State University) and the School of Mines (now New Mexico Institute of Mining and Technology) were established by the Twenty-Eighth Territorial Legislature on February 28, 1889. The author of the bill was Bernard Rodey, a lawyer and freshman legislator from Albuquerque, who was assisted by Judge John R. McFie of Las Cruces. The men carefully orchestrated the political moves necessary for the bill's passage. It was a personal triumph for them since higher education was low on the priority list in a frontier territory with not one public high school.

The act specified that the Territorial University of New Mexico be built in Bernalillo County on donated land north of what is now Central Avenue on high ground, which meant the top of the mesa. By August, 1889, twenty acres of land had been donated which now is the southwestern part of the campus.

The Board of Regents met for the first time on November 13, 1889, and the initial order of business was authorization for the Secretary to advertise for an architect to design the University Building which is now known as Hodgin Hall.

Jesse M. Wheelock of Albuquerque was chosen as the architect and the firm of Palladino and Digneo later became the general contractor. The building was a typical red brick schoolhouse design with three stories, a steep pitched roof and a



Zimmerman Library, 1937, left, John Gaw Meem; architect; Ortega Hall, 1971, right; designed by George Pearl of Ferguson, Stevens, Mallory & Pearl. Duck pond in foreground.

partial basement. It was completed in the summer of 1892 and in 1894 the first class of six students received baccalaureate degrees.

Dr. William George Tight, who assumed office as the third president of the university in 1901, became a keen student of Pueblo architecture during his travels in New Mexico, and it was at his recommendation that the style be adapted for campus buildings. While Tight was in office (1901-1909) several buildings designed by architect Edward B. Cristy were built in the Pueblo Revival style and the main building, now Hodgin Hall, was remodeled with a flat roof and stucco over the brick walls. Tight's interest in the physical aspects of the campus were reflected in the first efforts at campus planning in the 1908 plan.

During the next administration the few structures built were done in such a manner as to disregard the style of architecture that Tight had introduced. When David Ross Boyd became president in 1912, he took steps to return to Tight's style and plan. Walter Burley Griffin known for his design of Canberra, Australia, and his partner, Francis Barry Byrne, both students of Frank Lloyd Wright, were hired to do a science building and a campus plan. The plan envisioned buildings built around courtyards with collonades connecting them and designed in a style reminiscent of Mayan architecture in vogue at that time. The Chemistry Building constructed in 1916 was the only result of that planning.

The old Library (now Art Annex) and Sara Raynolds Hall (recently renovated) constructed in the early twenties were designed to integrate with the Chemistry Building and provide a transition back to the Pueblo Revival style. In 1927 four buildings designed by Gaastra, Gladding and Johnson in the indigenous style returned to the campus the idiom established by Tight and Cristy.

In 1934 Santa Fe architect John Gaw Meem was employed to design several buildings funded with Federal assistance including the Library (Zimmerman), an administration-classroom building (Scholes), a student union (now Anthropology), a heating plant and others. Until he retired in 1959, Meem's firm was responsible for the design of most of the buildings constructed on the campus.

By 1959 enrollment had reached an all time high of 7,284 students. During the post World War II burst of growth, twenty-seven additional permanent buildings were constructed and fourteen temporary structures were in use. Like most other state universities, the University of New Mexico had become a complex institution with a variety of functions including instruction, research, public service programs and student activities and services. The physical plant reflected this complexity of functions.

In the early fifties Edward Holien of the firm of Meem, Holien and Buckley, produced a master plan for the campus which envisioned a total enrollment of 15,000. The plan grouped buildings by academic relationships, made the library central to the campus, and placed the athletic fields, gymnasium, and dormitories on the eastern edge of the campus. Streets continued to bisect the campus.

Faced with the impending surge of enrollment over the next three decades, the University administration, realizing that this plan was not adequate, employed the firm of John Carl Warnecke and Associates in 1959 to do a development plan looking toward an enrollment of 25,000 with a medical school on the North Campus and the athletic complex on the South Campus. The resulting plan kept many of Holien's concepts, but created a loop road that would eventually remove all internal streets and much of the parking. On the recommendation of these planners, The Office of the University Architect was established in 1963.

The College of Education buildings completed in the early sixties was the first break with the more traditional interpretation of the Pueblo style of architecture. Then followed a period of such growth that students referred to the campus as one big construction yard. It was fueled by federal funds and large state bond issues. Also from 1965 to 1975 the University issued over thirty million dollars of its own bonds to finance dormitories, the basketball arena, the bookstore, landscaping projects and utilities.

Planning for the School of Medicine and, subsequently, the North Campus began around 1960 and culminated in the completion of the Basic Medical Sciences Building in 1966. The Cancer Research and Treatment Center, the building for the Colleges of Nursing and Pharmacy, the Health Sciences Learning Resource Center and other related buildings soon followed funded almost entirely with federal money. In the late sixties, it was decided to move the School of Law to the north of the medical complex. Planning was hard pressed to keep up with the rapid developments. A plan completed in 1977 by Howard Haaken, a medical facilities planning consultant is the latest.

After the Warnecke Plan was accepted, Garrett Eckbo with the firm of Eckbo, Dean and Williams, was employed to carry the plan for the Central Campus a step further with a landscape plan. The plan he presented in 1963 has been the guide of all subsequent landscape development.

Land was acquired through the years for what is now called the South Campus and in the late fifties plans were made to relocate the Football Stadium from the Central Campus to where it is now located. In 1966, it was joined by the Basketball Arena (The Pit) and later other facilities and now a research park is being developed nearby.

At this time, the University of New Mexico has over six million square feet of space on the three campuses, 24,000 students and 10,000 employees. Approximately 1,500 visit the campus each day. Because of careful attention to the

Centennial Library in foreground with Electrical & Computer Engineering Building behind, 1986, Dean, Hunt & Krueger, Architects. The dark building in the middle left is the restored Chemistry Building, 1916, by Griffin & Byrne

established planning precepts, beautiful and cohesive campuses have been developed for UNM. Particular attention has been paid to the design and placement of new buildings and additions to buildings so that the spirit of the Pueblo motif is adhered to by massing, color, materials and, most of all, human scale and overall environment. Many of the early buildings which give historical perspective to the central campus have been restored. The University of New Mexico has received over thirty awards from many sources for the design of buildings, landscaping, and historic preservation. Individuals have also been honored for their participation in the campus development.

V.B. Price summed it up when he wrote:

"Although it has undergone constant growth and often massive change throughout most of its years, UNM's central campus remains fundamentally true to itself. It is what it has always been: a unique environment that is architecturally in harmony with the spirit of the place in which it exists. UNM could be nowhere else but in New Mexico."

Van Dorn Hooker, University Architect Emeritus, University of New Mexico, resides in Corrales, New Mexico. He has been a staunch and faithful supporter of **New Mexico Architecture** *magazine since its inception in 1959 and has served either as Chairman of the magazine committee or as a committee member for most of those years.*

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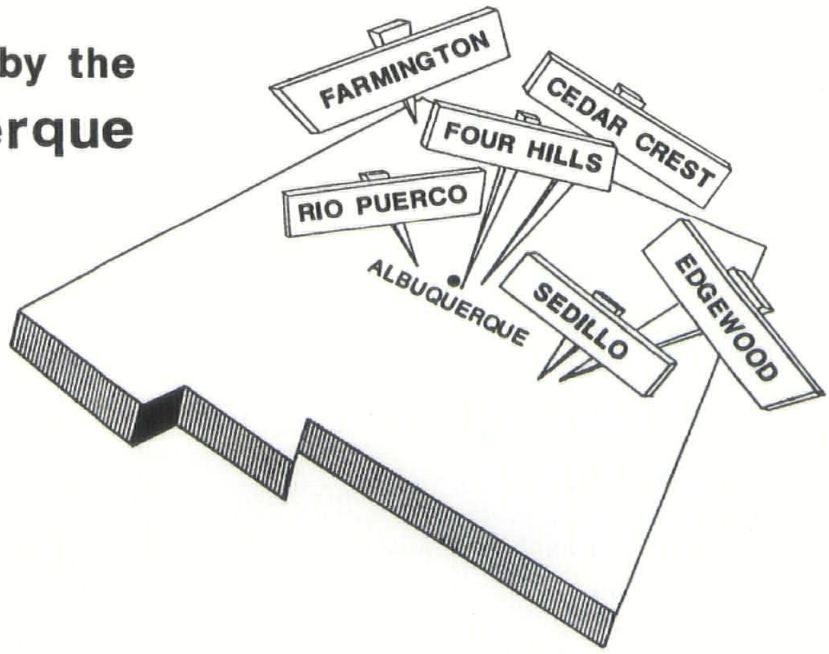

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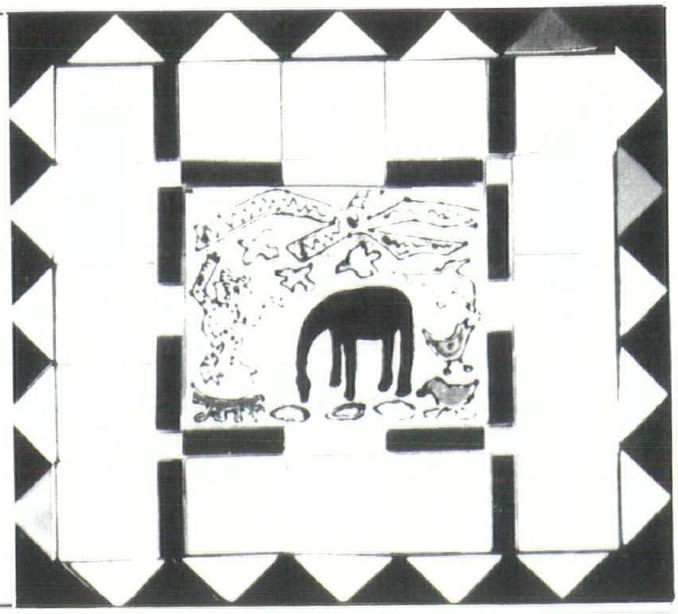

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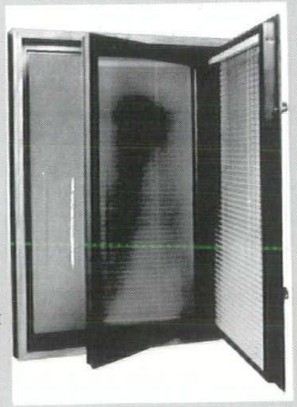

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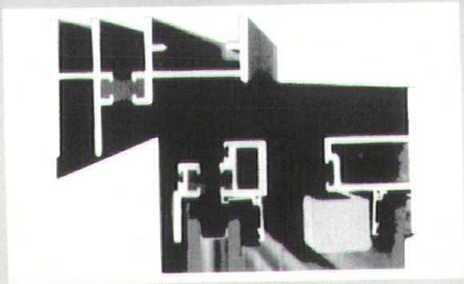

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Letters to the Editor

To receive such letters as these pleases the soul and inflates the ego. These past years as editor of **New Mexico Architecture** *have been a rewarding experience. It continues to be so. JPC*

Dear John,

I'm delighted to read the excellent history of *New Mexico Architecture* & especially glad to see you given proper credit! As I've said before, journalism lost a star when you chose architecture!

Best regards—
Grady

(Grady Clay, the editor who made Landscape Magazine such a mighty voice for its field of professional endeavor.)

July 18, 1989

Dear John:

I want to congratulate you for the 30th Anniversary Issue of NMA, and I want to commend you for maintaining such a high quality for such a long time. It is truly a remarkable record.

I feel the magazine has been a valuable asset to the architectural profession, and to the citizens of New Mexico. I know it has taken a lot of dedication by you in particular, and by many others who have helped you over the years.

John—thank you very much for *New Mexico Architecture.*

Very truly yours,
Joe Boehning, FAIA

July 25, 1989

Dear John:

It was with delight and gratification that I read, cover to cover, the 30th Anniversary issue of New Mexico Architecture. The history of the magazine is as rich as the architecture it serves. I applaud the publication of this valued periodical and the seemingly boundless energy and devotion of the people who create it.

Sincerely,
Roger B. Lujan, AIA
Trujillo/Lujan & Associates, P.A.

BOOK REVIEW

THE PHOENIX INDIAN SCHOOL: FORCED ASSIMILATION IN ARIZONA, 1891-1935.

By Robert A. Trennert, Jr.
Norman: University of Oklahoma Press, 1988.
256 pp., cloth, $22.95

Reviewed by Sally Hyer

The Phoenix Indian School was one of about 25 large off-reservation boarding schools established by the federal government between 1880 and 1900 across the country. At the time, both policy-makers and reformers believed in education as a means to assimilation. Tribalism would be eliminated within a single generation, it was thought, if children were separated from their homes and families, strictly disciplined, and taught academic and vocational skills.

Off-reservation boarding schools for Indians have influenced the ecomony, politics and urban form of many western cities. The lives of Indian people have been profoundly touched by these institutions. Yet the story of this aspect of Indian-White relations has not been told. How were the schools established and administered? What were their goals, successes, and failures, not only from the point of view of policy-makers but also from the perspective of tribes whose children were educated, and the students themselves?

In **The Phoenix Indian School: Forced Assimilation in Arizona, 1891-1935,** Robert A. Trennert, Jr., Professor and Chairman of the History Department at Arizona State University, examines these questions. He concentrates on assimilationist education as it was carried out at Phoenix Indian School until 1935, when the concept of cultural pluralism gained acceptance. The book is organized chronologically around the school's superintendents and analyzes the complex relationship between federal policy and local conditions. It also looks closely at the school's relationship to the city of Phoenix and the interaction of students and townspeople.

The book is valuable because it offers a detailed, carefully documented look at a single institution over time. Trennert argues convincingly that the school developed a unique identity in response to regional conditions and was not simply a mirror of federal policy. Although primarily an archival history, a chapter is devoted to the Indian point of view of the educational process and draws upon interviews and autobiographies of former students to show the effect of education on Indian children. Except for noting tribal factionalism among the students, however, Trennert does not explore the role of tribal identity at the school or the possible impact, if any, of the tribes on the school.

The government is in the process of shutting down the Phoenix Indian School, however, it will not be finally closed until 1990. Trennert notes in an epilogue that the biggest controversy around this event will be who eventually owns the 105-acre property: private developers, the city of Phoenix, or the Arizona tribes. Over the last ten years, arguments surrounding other Indian schools in the West have concerned not only valuable urban property, but also federal obligations to Native Americans and the tribes' right to control the education of their children. It would have been interesting to hear the point of view of Pimas, Papagos, or Mohaves on the impending school's closure and the alternatives they face for educating their children.

New Mexico has been home to two large off-reservation Indian boarding schools, the Albuquerque Indian School (1881) and the Santa Fe Indian School (1890). The Albuquerque school was closed in 1981, and today the former campus is one of the largest tracts of undeveloped real estate in the city. The Santa Fe Indian School, a secondary school for 500 students, has been thriving under tribal administration for more than ten years, and last year won a national award for excellence from the U.S. Department of Education.

Today in the Southwest, as "English-only" bills are passed and some tribes seek to control their own schools, the debate between assimilation and cultural pluralism is not over. Although Trennert's analysis is of limited usefulness for discussing current problems, it does objectively depict the strengths and weaknesses of the assimilationist policies of the past. It is a valuable case study of federal policy and local administration that will be of interest to students of Western history, urban history and Indian education.

Sally Hyer—A doctoral student in American Studies at the University of New Mexico, Hyer has a master's degree in Community and Regional Planning.

John Gaw Meem, FAIA, Work Honored

The Albuquerque Museum and the University of New Mexico General Library are jointly sponsoring an exhibit honoring the work of the late architect, John Gaw Meem, of Santa Fe. The exhibit, located in the East Gallery of the Museum at 2000 Mountain Road, NW, opened August 13 and runs through November 19. It encompasses 6,500 square feet of gallery space and features perspectives, renderings, working drawings, models, furniture pieces, architectural tools, lighting details, photographs and a master plan.

This program, part of the history mandate of the Museum, is a major event of the UNM Centennial and features a prominent series of Meem's work on the campus of the university, where he served as consulting architect from 1933-1959. His firm designed such outstanding structures as Scholes Hall, Zimmerman Library, the Alumni Chapel, Mesa Vista, the Student Union Buildings, Bandalier West, Johnson Gym and Mitchell Hall.

Other outstanding commissions of the firm include the Colorado Springs Fine Arts Center, Fuller Lodge in Los Alamos, the Albuquerque Little Theatre, El Cristo Rey in Santa Fe and the Clarkson residence in Tesuque, Hollenback residence in Santa Fe and the Simms Ranch in Albuquerque.

Hours to view this exhibit, along with others, are 9:00 a.m. to 5:00 p.m. Tuesday through Sunday. Admission is free and parking will be validated for two hours in the Museum lot.

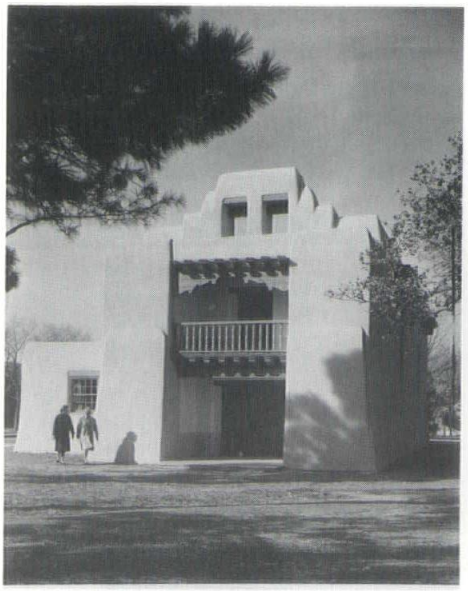
Jan Dodson Barnhart

Administration Building (Scholes Hall), University of New Mexico. Photograph by Tyler Dingee, Courtesy Special Collections, UNM

(Below Left) Alumni Chapel, University of New Mexico. Photograph by Dick Kent, Courtesy Special Collections, UNM

(Facing page) Portrait of John Gaw Meem. Photograph by W. Eugene Smith, Courtesy Special Collections, UNM

Zimmerman Library, University of New Mexico. Photograph by Tyler Dingee, Courtesy Special Collections, UNM



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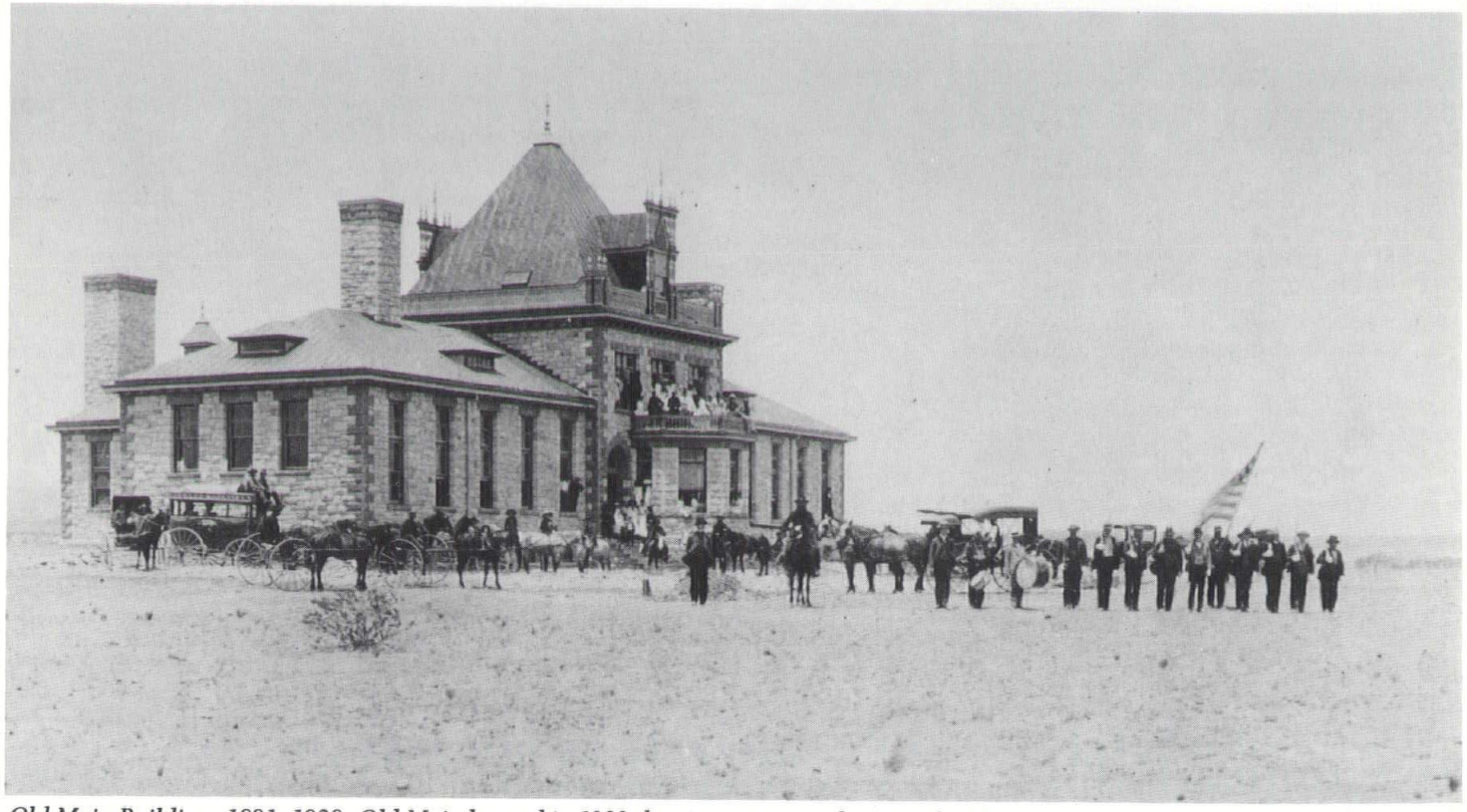
Building a College over 100 Years: New Mexico Tech 1889-1989

by Paige W. Christiansen



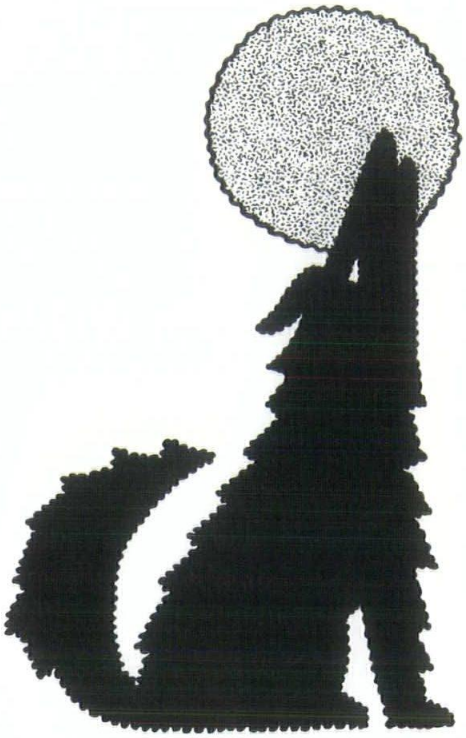
Old Main Building, 1891-1928. Old Main burned in 1928, but it was one of the finest buildings in the Southwest in its day. All that remains is the small back wing with the high chimney, now a part of Brown Hall.

There are two aspects to building a college, a curriculum and a physical plant. Curriculum development belongs in the realm of educators and academicians, the design and building of the physical plant is for architects and engineers. Unfortunately, when a hundred year period is under discussion, the job of designing and constructing buildings falls, not to a single designer, but to many. Each was subject to the styles, fads, theories, materials, technology, and failings of the particular historic period when the building was demanded by the college. Each was also subject to the whim, educational needs, and research demands of college personnel. To try to show some coherent and consistent patterns to the historic evolution of building New Mexico Tech from the first effort in the early 1890s to 1989, was impossible. Never-the-less, buildings were built, most with architectural support, a few without, most by qualified builders, some without. To attempt to generalize the architectural style of the New Mexico Tech campus defies the imagination. If one were forced to put a name on the process it would require a completely new term, say, "Early American Hodgepodge," or "Box-on-box Style." That, however, would be grossly unfair, for there have been buildings and periods of building when careful architectural planning and excellence of construction were in evidence. The problem was one of consistency. Periods of careful planning and adequate funding were interspaced with periods of difficulty when shortage of funds forced expediency to supersede any concern for consistency in style. That fact sets the theme for any review of the growth of the physical plant at New Mexico Tech. By isolating special buildings or periods of development and giving them their due, insight will be brought into the process. Tying these together with some general concepts that have brought New Mexico Tech to its centennial year will complete a picture.

The first building at New Mexico Tech (known better as the New Mexico School of Mines until 1961) may have been one of its very best. Like so many place names in the Old West, the building's name was simply descriptive. It was called "Old Main Building."

On August 12, 1889, twenty-two and one-fifth acres were deeded to the school for the sum of one dollar. The land was located in Upper-Sonoran desert on the fringe of Socorro, surrounded by creosote bush, cactus and desert grasses. The contract for the basement was let in October 1890 to Stephens and Faddis Company and the contract for the superstructure was given to Michele Berardinelli in 1891. The building, when completed in 1893, became a showpiece in New Mexico and the Southwest. It was built of gray trachyte quarried from Blue Canyon in the Socorro Mountains just west of the city. It was trimmed with red sandstone brought from Arizona. The rockwork was done by master craftsmen brought from Old Mexico. The roof was a standard tin roof so popular in the late 19th century. The inside was finished with oiled hard pine. The basement rooms were floored with concrete to handle the 22 crucibles and other furnaces in the metallurgical lab. The

Continued on page 27 ☞



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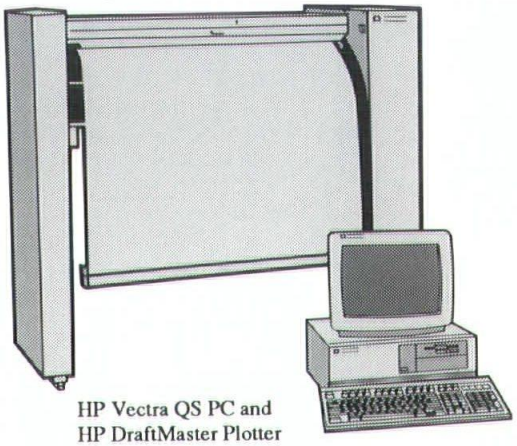

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"WMR by Design" — Albuquerque, New Mexico — 1989

Introduction

Welcome to "WMR BY DESIGN." The theme for the 1989 Western Mountain Region Conference was chosen because during this time of an up and down economy, skyrocketing liability insurance, as well as the ever improving advances in computer-aided design, we want to focus on DESIGN - design and practice, design competitions, design drawing and just design, because that is what we are trained to do. What better place to focus on design and the business of the Region than in Albuquerque, New Mexico. This relaxed southwest city is the hub of New Mexico as well as the site of several large building projects, some recently completed and others soon to be completed. The conference hotel, La Posada de Albuquerque, built in 1939 by Conrad Hilton, and recently restored, is located in the center of the city, one block from the Convention Center. Upon arriving in the lobby, you will know you are in Albuquerque and will find your stay here truly enjoyable.

Participants will get the opportunity to listen and learn from nationally renowned designers, writers and critics like Joseph Esherick, FAIA, San Francisco, Calif., the 1989 AIA Gold Medalist; Phillip Jacobson, FAIA, Seattle, Washington; Bart Prince, an internationally known architect, Albuquerque; Forrest Wilson, Phd., senior editor for Archi*tecture*, Washington, D.C.; and Paul Goldberger, senior architecture critic for the *New York Times*. We have also scheduled several seminars and work sessions that will round out this exciting and informative program.

This Conference will be more than just meetings, great speakers, and the largest group of exhibitors assembled; it will be fun. The Conference Committee has put together a program that will appeal to everyone. There will be tours of recent Albuquerque projects, Indian pueblos, and of course Santa Fe. We also have several outstanding social events including dinners and receptions planned, for example, the WMR Design Awards Banquet in the recently restored Wool Warehouse Theater and Restaurant. And we certainly can't forget that during the entire conference, the International Balloon Fiesta will be overhead, with an estimated 500 hot air balloons to excite and stimulate the senses.

The New Mexico Society of Architects encourages you to attend this year's conference, not only to discuss and exchange ideas on DESIGN but also to have FUN. This is the one time a year where we, as a region, have the opportunity to come together and exchange ideas. Welcome to New Mexico.

Christopher W. Larsen, AIA
Chairman

WMR By Design Committee Chairpersons:

Conference Chairman	Christopher Larsen, AIA
Conference Coordinator	Sema Wynne
Program	Terrance J. Brown, AIA Ron Peters, AIA
Publicity	Allen R. Taylor, AIA Barbara L. Daniels
Facilities	Ernest Ulibarri, AIA
Design Awards	Mark Harberts, AIA
Exhibits	Michael Beltran, AIA
Registration	Annelle Darby, AIA
Chapter Activities	John Alejandro
Graphics	Patricia Willson, AIA
Spouse & Guest Events	Patty Waters
Transportation	John Briscoe, AIA
Magazine Liaison	Carleen Lazzell
Associates Design Awards	Maria Ugarte

Lobby, La Posada de Albuquerque, conference hotel, downtown Albuquerque. Award-winning renovation, The Boehning Partnership, 1985. Photo courtesy of Kirk Gittings / SYNTAX.

Conference Schedule

All events will take place at the Albuquerque Convention Center unless noted otherwise; La Posada Hotel and the Wool Warehouse are within walking distance of La Posada.

Wednesday, October 11

12 noon-8:00pm .Conference registration open

1:00-3:00pm .....**WMR Executive Board Meeting**, followed by the **WMR President's Council Meeting** (La Posada)

4:00-5:30pm .....**NMSA Board and General Membership Meeting** (La Posada)

6:00-7:30pm .....**Opening Reception:** Cocktails in the Exhibit Hall

8:00pm .....**Dinner:** buffet at Architect's Home (hosted by the WMR Committee). Reservations required, see Registration Form.

Thursday, October 12

8:00am-5:00pm ..Conference registration open

9:00am.....Welcome Remarks:
Jess Holmes, AIA
Gabor Lorant, AIA
Western Mountain Regional Directors
Wayne Lloyd, AIA, NMSA President
Christopher Larsen, AIA;
Conference Chairman

9:15-10:15am.....Keynote Speaker
Joseph Esherick, FAIA
Esherick Homsey Dodge and Davis

10:15-10:30am ...Coffee Break, Exhibit Hall

10:30-11:30am ...Three concurrent presentations: (some will repeat Fri. morning)
Phillip Jacobson, FAIA
TRA Architects, Seattle, WA
"Regionalism in Airport Design"
Gerre Jones, Hon. AIA
Marketing your Design Firm
David Smith, AIA
"Cartoon-i-tecture"

10:30am-2pm.....Koshare (ko-**shar**-ay) is the name of a Zuni Kachina meaning "funmaker" - it is also the name of the auxiliary organization of the Albq. Chapter AIA. The Koshares will sponsor several events during the conference, starting with this **Walking tour of Old Town**, including lunch and time for shopping.

12noon-1:30pm ..**Lunch** in the Exhibit Hall

2:00-2:45pm .....Two concurrent presentations:
Gordon Church, city and state Director
"Public Art Programs and Design Projects"
Christopher Grubbs, architectural illustrator
"Architectural Drawing and Rendering Techniques" (additional fee, see Registration)

3:00-3:45pm .....**Forrest Wilson, PhD.**
Senior Editor for *Architecture*

5:00-6:00pm .....**Bart Prince**, Architect
Presentation of Work

7:00-11:00pm.....**Chapter Party** sponsored by the Koshares
Dinner and Dance at the original Albuquerque Airport (casual dress)

Friday, October 13

8:00am-5:00pm ..Conference registration open

9:00-10:00am.....Four concurrent presentations:
Dr. Anne Taylor
Teacher Training Workshop
Gerre Jones, Hon. AIA
Marketing Design
David Smith, AIA
"Archi-tooning"
Governor's Committee on Handicapped
Presentation of Program

10:00-10:15am ...Coffee break, Exhibit Hall

10:15-11:15am ...**Paul Goldberger,** critic for the *New York Times*, will moderate a panel discussion with
- Joseph Eshrick
- Phillip Jacobson
- Bart Prince
- Forrest Wilson

10:00am-noon ....**Brunch** with **Dr. Lou Wynne**, sponsored by the Koshares
"The Ultimate Stress Management Technique"

11:30am-1:30.....**Lunch** in the Exhibit Hall, Awards for Exhibitors

2:00-5:00pm .....**Tours** (See Registration Form for reservations)
- UNM Campus Walking Tour with Allen Taylor
- Albuquerque International Airport Tour with Phillip Jacobsen and Ron Peters
- Bart Prince House/Studio Tour with Bart Prince

6:00-7:00pm .....**Cocktail Party and Reception**
(Wool Warehouse - no host bar)

7:00-11:00pm.....**WMR Design Awards Banquet**
(Wool Warehouse - black tie optional)

Saturday, October 14

9:00-11:00am.....**WMR Council Meeting** - Election of Secretary for the Region (La Posada)

11:15am-5:00.....**Free afternoon for longer tours:** (See Registration Form for description and cost)
- Santa Fe
- Acoma Pueblo

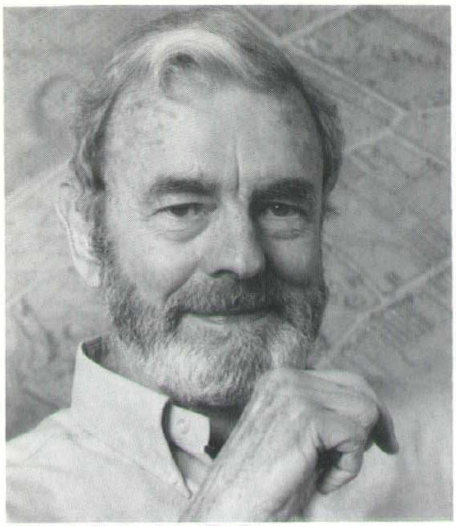
6:30-8:00pm .....**Cocktail Party** in honor of *New Mexico Architecture Magazine*'s 30th year.
(Fine Arts Museum, UNM)

Sunday, October 15

6:30am.....Bus leaves La Posada for Balloon Fiesta Launch Site (Food, drink and film available at the Launch Site. Wear walking shoes and dress warmly.)

7:30am.....**Mass Balloon Ascension**

9:30am.....Bus returns to La Posada



Joseph Esherick, FAIA
Esherick Homsey Dodge and Davis
San Francisco, CA

The founding partner and a senior design principal at the San Francisco firm of Esherick Homsey Dodge and Davis, Joseph Esherick is known internationally as an architect and educator. Recognized as a leading practitioner of the San Francisco Bay Area style of architecture, he has been described as a "consummate architect whose overriding concern is to create wonderful places for people, not extravagant statements."

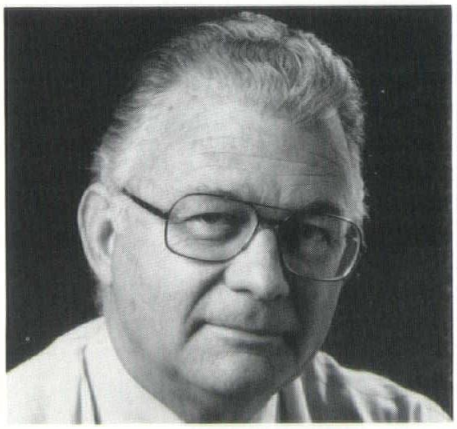
Esherick received a Bachelor of Architecture from the University of Pennsylvania in 1937. He has lived and worked in the Bay Area since 1938 and founded his own firm in 1946. Primarily residential, his early work was heavily influenced by Bay Area architects Gardner Dailey and William Wurster. Throughout the 1950s, Esherick increasingly became a source of direction for the area's young architects.

In the 1960s and 1970s, his work became larger and more complex, including the College of Environmental Design at UC Berkeley, the first large precast concrete structure on the West Coast. Equally influential, the Cannery project in San Francisco (1966) involved converting an old industrial building into one of the first urban shopping malls. Other major projects from this period include the well-known demonstration houses at Sea Ranch and the dormitories at UC Santa Cruz's Stevenson College. More recent projects include the award-winning Monterey Bay Aquarium, the Garfield School in San Francisco and numerous facilities for the University of California, Stanford University, and Mills College.

In 1952, Joseph Esherick joined the faculty of the University of California, Berkeley, beginning a career as an architectural educator that has spanned three decades. Now Professor Emeritus of Architecture at Berkeley, he was chairman of the College of Environmental Design (1972-1973) and the Department of Architecture (1977-1981). Esherick received the Joint Award for Excellence in Architectural Education from the American Institute of Architects and the Association of Collegiate Schools of Architecture in 1982.

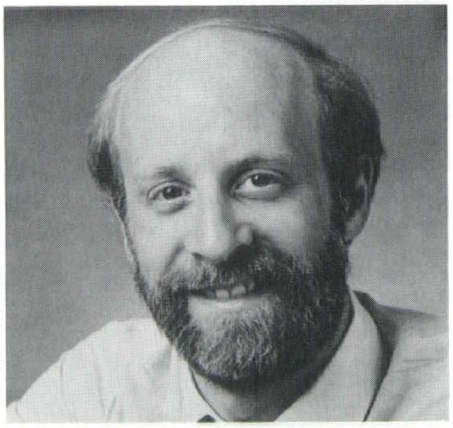
Esherick has been an active member of the AIA since 1952, serving as secretary and member of the Board of the San Francisco Chapter. In addition, he is a member of the San Francisco Art Commission and received the Award of Honor in 1982 for his contributions to the architecture of the city. In 1986, Esherick Homsey Dodge and Davis received the highest honor of the American Institute of Architects, the Architectural Firm Award. In bestowing the award, the jury stated: "This firm is an intellectual and philosophical group, unswayed by current fashion or style, seeking and researching its own expression and its own way, modestly setting aside architectural show in favor of letting each design be itself."

Three years after his firm received the AIA Firm Award, Joseph Esherick was awarded the 1989 AIA Gold Medal.



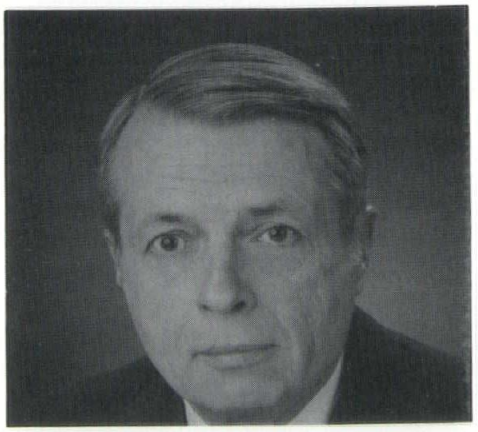
Phillip Jacobson, FAIA, AICP
TRA Architects
Seattle, WA

Over the last thirty years Mr. Jacobson has received more than 100 design awards at the local, state, regional and national levels from a wide variety of organizations. He is a partner and Design Director with TRA Architecture, Engineering, Planning, Interiors. In addition to his practice in Seattle, he has served as a professor and design critic at the University of Washington and has collaborated on many projects at the Finnish Institute of Technology in Helsinki.



Paul Goldberger, Architecture Critic
The New York Times

As the senior architecture critic for The Times, Paul Goldberger writes on current works of architecture, design, issues of urban planning, and historic preservation. He has been awarded a medal by the AIA, the citation noting that "through his writing he challenges architects to new achievements in design and professionalism..." In addition to teaching at Yale School of Architecture, Mr. Golberger has authored several books, including *The City Observed, The Skyscraper,* and *On the Rise: Architecture and Design in a Post-Modern Age.*



Gerre Jones, Hon. AIA
Gerre Jones Associates, Inc., Albuquerque, New Mexico

Actively engaged in writing, publishing, and professional education for more than 30 years, Gerre Jones has authored many books and has led several hundred workshops on the subject of marketing professional design services. He has been a marketing executive for such design firms as Edward Durell Stone Associates, The Kling Partnership, and Ellerbe Associates, Inc.. He was named an Honorary Member of the AIA in 1979 for "distinguished service to the architectural profession."

Registration

MAIL CONFERENCE REGISTRATION FORM AND FULL PAYMENT FOR EACH ATTENDEE TO: WMR By Design, 110 Second Street SW, Suite #106, Albuquerque, NM, 87102. For additional forms, please photocopy this form.

Name _____

Spouse/Guest _____

Firm/School _____

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City _____ State _____ Zip Code _____

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Registration fee includes:
All speakers and presentations
All coffee breaks and lunches
Wednesday night dinner (please indicate no. of persons attending) ..... _____
Thursday
Friday afternoon tours (please indicate no. of persons attending)
- UNM Campus Tour ..... _____
- Albuquerque International Airport ..... _____
- Bart Prince Studio Tour ..... _____

Friday night Reception and Awards Banquet

Registration Fee Schedule:

AIA Member	$125.00	_____
Non-member	150.00	_____
Associate AIA Member	75.00	_____
Professional Affiliate	90.00	_____
Spouse or Guest	85.00	_____
CACE	85.00	_____
Student	35.00*	_____

* Student registration does not include the Awards Banquet

Registration fee does not include the following:
Thursday Rendering Seminar: $20/AIA member, $25/non-member, $15/student _____
Thursday night Chapter Party ..... $20.00/person _____
Additional Banquet tickets ..... 35.00/person _____
Saturday Tours:
- Santa Fe ..... 40.00/person _____
  includes transportation, lunch, tour & cocktails: sponsored by the Santa Fe Chapter AIA
- Acoma Pueblo ..... 20.00/person _____
  includes transportation, lunch, entrance fee and happy hour on return trip (there is a camera fee of $5 - payable in cash only at the pueblo): sponsored by the Koshares
- BMW Raffle Ticket 99.00/each

Total Registration Fees/Payment Enclosed $_____

Payment via _____ Check _____ Visa _____ MasterCard
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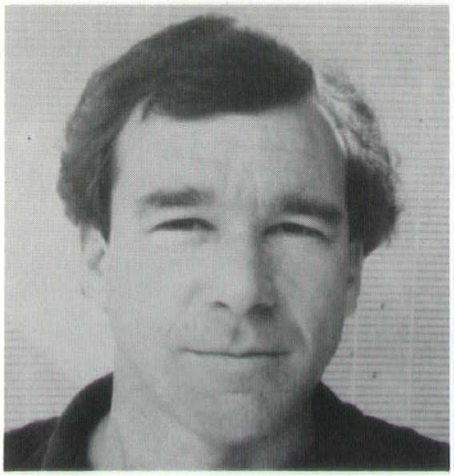
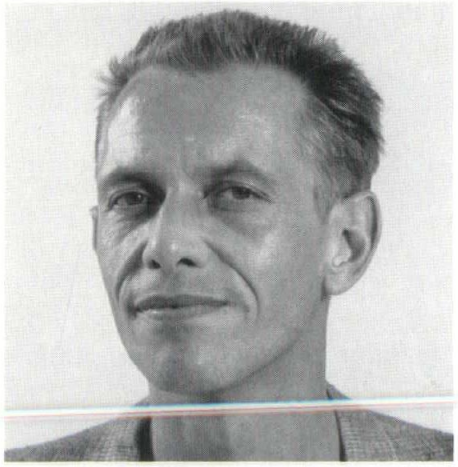
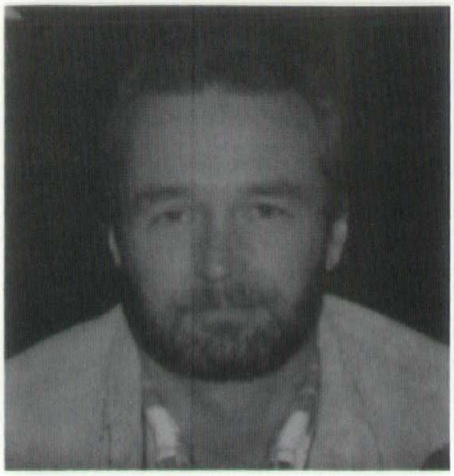
Signature _____



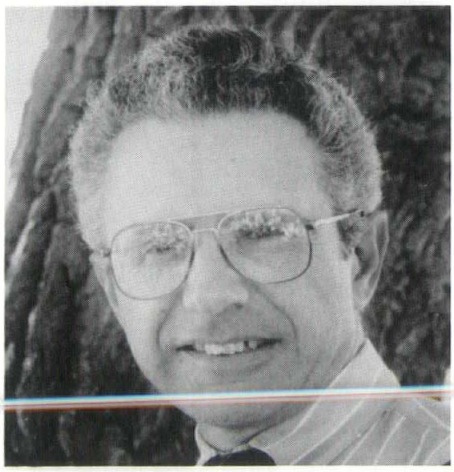
Bart Prince, Architect
Albuquerque, New Mexico
Bart Prince began his own practice in Albuquerque in 1972 and has designed several outstanding projects in New Mexico and California. He has become an internationally renowned architect, with projects, lectures, exhibits, films, interviews, and publications throughout the US, Japan and Europe. His recent exhibit at the UNM Art Museum is scheduled to open in Chicago this September. A tour of his home and studio is planned.



Gordon Church
Director, Public Art and Visual Arts Programs for the City of Albuquerque and the State of NM
Gordon Church also serves as the Coordinator for the 1% for Art Program and is the Public Art Coordinator for the New Mexico Arts Division, Office of Cultural Affairs. His background includes research in the evolution of urban development and the role of the arts, both in this country and in Eastern Europe. One of his current projects is the Albuquerque Int'l Airport Art Collection, which includes more than 75 works of art by living New Mexico artists.



David Smith, AIA
Architect and Cartoonist
David Smith worked in various offices prior to becoming a partner in the Albuquerque architectural firm of Holmes Sabatini Smith & Eeds. In 1986 he produced some cartoon characters for the Albuquerque Int'l Airport's "Excuse our Dust" construction signs. The "Chili Brothers" became an award-winning campaign that has grabbed the attention of the entire aviation industry. David is now cartooning full time, with airports across the country clamoring for characters.



Lou Wynne, Ph.D.
Psychologist and Author
Dr. Wynne has worked extensively in the mental health field in New Mexico for the last twenty years, as well as being a surveyor for the Joint Commission on the Accreditation of Healthcare Organizations. He writes a monthly column on the prevention of stress for architects and other design professionals that appears in several of the region's chapter newsletters. He is the author of *Warm Logic: The Art of the Intuitive Lifestyle*, scheduled for publication early next year.

Forrest Wilson, PhD
Senior Editor, Architecture magazine
Washington, DC
Forrest Wilson is currently serving as Visiting Professor of Architecture at both the Catholic University and the University of Maryland. He has served as visiting critic and lecturer at many schools in the U.S., Canada and Mexico. Mr. Wilson has edited and contributed to several publications, including Progressive Architecture, Architectural Science and Architectural Technology. His many published works include *What It Feels Like To Be A Building, The Joy of Building, Building Materials Evaluation,* and *Post-Modern Malpractice.*

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Anne Taylor, Ph.D.
Director, Institute for Environmental Education, UNM
Dr. Taylor's research explores the effects of the environment on learning and behavior of children. She is the author of *School Zone - Learning Environments for Children.* Her latest project involves the development of traveling museum exhibits and curriculum designed to train teachers to teach children about architecture and design.

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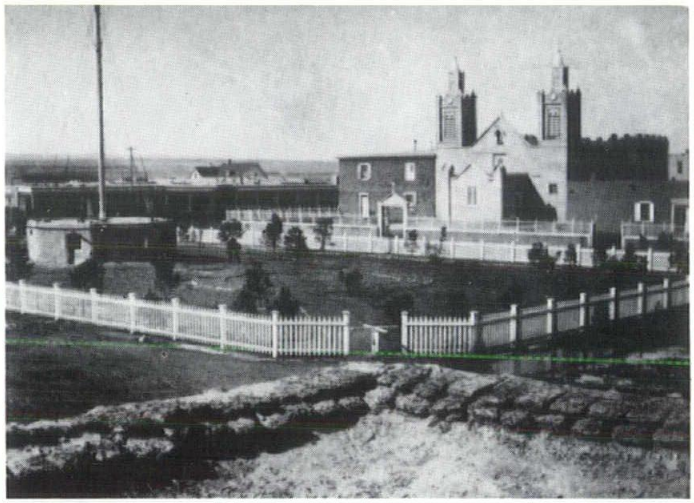
Christopher Grubbs
Architectural Illustrator
Chris Grubbs is an architectural illustrator from San Francisco and a member of the American Society of Architectural Perspectivists. He is a visiting Assistant Professor of Architecture at Washington University in St. Louis. His "hands-on" seminar is designed for students, interns and architects who want to increase their drawing skills in developing and communicating design ideas.

The Koshares

Koshare (ko-**shar**-ay) is the name of a Zuni Kachina meaning the "fun-maker" - it is also the name for the auxiliary organization of the Albuquerque Chapter AIA. The Koshares is a volunteer group; they assist in various social functions of the AIA and are also involved in fundraising to sponsor a scholarship for architectural students. The Koshares have several events planned for the WMR By Design Conference.

Thursday, October 12. Old Town Walking Tour / Lunch / Shopping

The walking tour will include the history of Old Town, the historic buildings and the famous San Felipe de Neri Church. Lunch will be at La Placita Restaurant on the Old Town Plaza. After lunch, there will be leisure time for shopping in the many unique shops on the plaza and surrounding streets. Transportation will be provided, leaving from the Convention Center at 10:00am.



San Felipe de Neri, Old Town, Albuquerque, ca. 1890. Photo courtesy of Albuquerque Museum Photoarchives.

Thursday, October 12. Chapter Party
6:30pm-midnight: Country Bluegrass Bar-B-Q

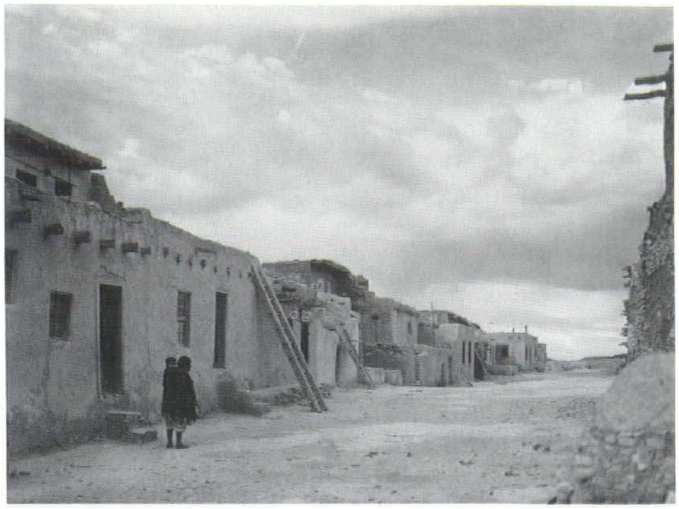
The Chapter Party will be held at the William P. Cutter Memorial Building, the original Albuquerque Municipal Airport, built in 1939. It is unique in the entire country, as it is the only WPA airport built of adobe, using the Pueblo Revival Style. The original handcrafted tin lamps, carved vigas, flagstone flooring, and leather and wood furniture, designed in the old Spanish Colonial Style, still grace the building. Transportation will be provided from the Convention Center; a no-host cocktail hour will begin at 6:30pm, followed by a barbecue buffet (provided by the County Line Restaurant). The Watermelon Mountain Jug Band will provide the evening's entertainment of foot stompin', don't-forget-your-kazoo fun, music and dancing.

Friday, October 13. Brunch with Dr. Lou Wynne, PhD
10am at the DoubleTree Hotel.

Dr. Lou Wynne is a well known Albuquerque psychologist who will present a talk on "The Ultimate Stress Management Technique." Following brunch, participants are invited to go across the street to the Convention Center to join the architects for a buffet lunch and tour the exhibits.

Saturday, October 14. Tour of Acoma Pueblo
11am to approximately 6pm.

Buses will leave from the La Posada Hotel (after the WMR Council Meeting), for the 1 1/2 hour trip west to Acoma Pueblo. Box lunches and soft drinks will be provided on the bus. Acoma, the "Sky City," has a fascinating history and breath-taking view. Cameras are allowed up on the mesa only after paying a $5 (cash only) fee at the Pueblo. On the return trip, the Koshares will provide wine and cheese as you sit back and enjoy the scenery.



Acoma Pueblo. Photo courtesy of Mark Nohl, NM Economic & Tourism Department.

Lobby, Old Albuquerque Airport (Sunport, 1939). Photo courtesy of Albuquerque Museum Photoarchives.

Design Awards

The 1989 WMR/AIA Design Awards Program is being conducted as part of the Annual Conference of the Western Mountain Region of the American Institute of Architects. The purpose of the Awards Program is to honor architectural projects designed and completed by WMR/AIA members. Any building projects completed subsequent to January 1, 1985, are qualified for entry. "Building projects" include additions, remodeling, historic preservation, extended use, interiors, parks and plazas, regardless of size.

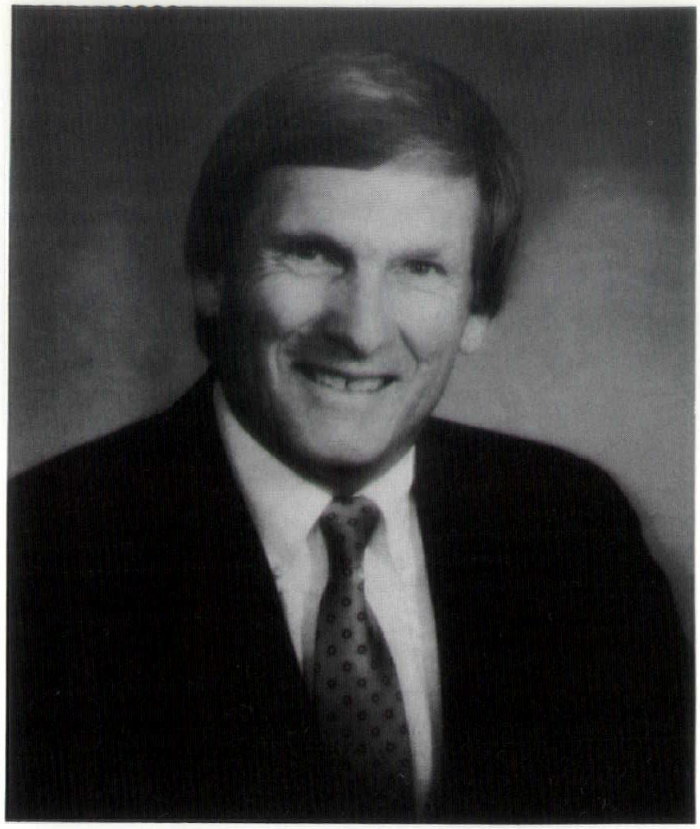
The program was announced on May 8, with over 190 entries received by the application deadline of June 30. After the submission deadline on September 18, the entries will be taken to San Francisco for the jurying process. This year the jury includes three architects from the Bay Area: Ms. Allison Williams, of SOM, San Francisco; Mr. Andrew Batey Architect; and Mr. William Turnbull, Jr., of MLTW/Turnbull Associates. The jury will determine award categories as well as the giving of as many awards as they deem appropriate. Presentation of awards will be during the banquet, October 13, to be held in Albuquerque. Entries will be on display at the WMR Conference. This year the Design Awards Committee Chairman is Mark Harberts, AIA, of Albuquerque.

Exhibitors

A new and innovative approach is being planned for the exhibitors of this and future conferences. Their participation is always critical to the success of the total effort. The New Mexico Society of Architects' committee for Western Mountain Region has planned the following activities for the exhibitors.

On Wednesday, October 11, exhibitors will start moving in at approximately 12noon. All afternoon the exhibit hall will be open to conference participants and to the public. From 5:30-7:00pm, an opening reception and cocktail party will be held in the exhibit hall, sponsored by the WMR Committee. In addition, the exhibitors will be included in all luncheon activities on Thursday and Friday, October 12 & 13. At 2:00pm on Friday, awards will be given to exhibitors for best and most innovative booths. Exhibitors will strike their booths Friday afternoon.

The Wool Warehouse Theater and Restaurant. Award-winning renovation, The Boehning Partnership. Photo courtesy of The Boehning Partnership.

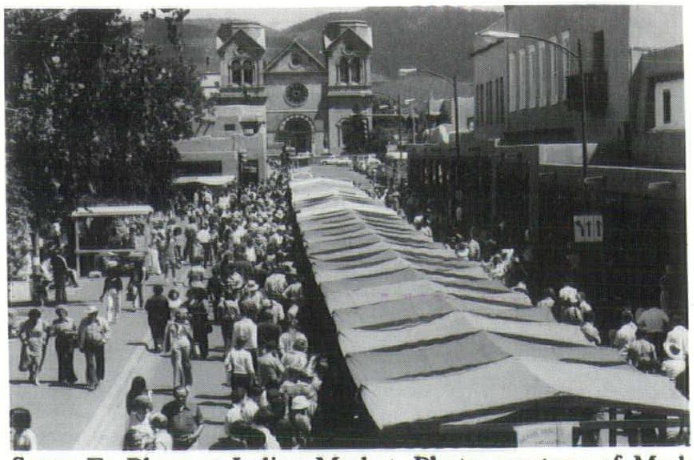


Joseph F. Boehning, FAIA

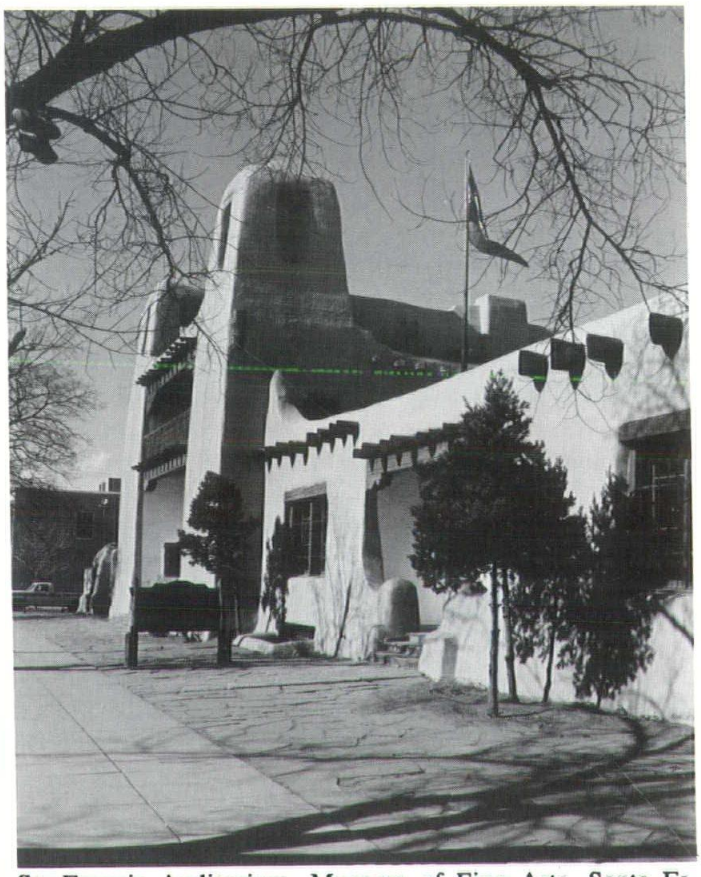
The Western Mountain Region of the American Institute of Architects saw the induction of one of its members into the College of Fellows of the AIA during this past year—Joseph F. Boehning, FAIA, of the Albuquerque Chapter. Joe's career is highlighted by continuous and outstanding public service to the greater Albuquerque area. His efforts and commitment to Albuquerque have seen the revitalization of Albuquerque's Downtown start to become a reality. Both publicly and professionally, the contributions of Joe Boehning and the Boehning Partnership have resulted in several outstanding achievements in the Downtown area, including La Posada Hotel Renovation, Wool Warehouse Renovation, PNM Office Building and the Fourth Street Mall.

Joe has also authored several articles on Downtown and his plan "Downtown Albuquerque - A Vision" is a record of the City of Albuquerque Planning Department. His service to the community can be described as simply courageous. Joe has served as Chairman of the Environmental Planning Commission, West Side Council, and several task forces of the Greater Albuquerque Chamber of Commerce. In addition to his public service, his service to the AIA has been equally extensive: Albuquerque Chapter President in 1965-1967; NMSA President in 1970-1971; and Secretary/Treasurer of the Western Mountain Region from 1971-1974.

In honor of Joe Boehning's Fellowship and to honor other Fellows of the Western Mountain Region, the New Mexico Society of Architects invites all participants of this year's conference to join us at a cocktail reception on Friday, October 13, to be held at The Wool Warehouse Theater and Restaurant.



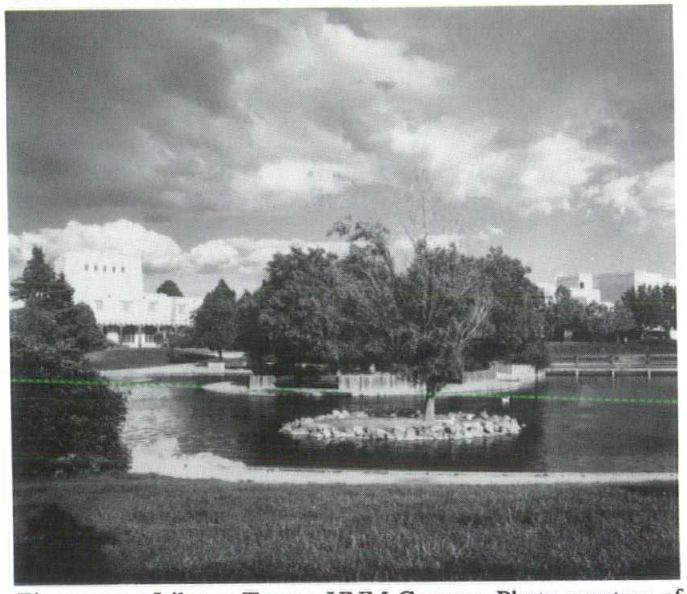
Santa Fe Plaza at Indian Market. Photo courtesy of Mark Nohl, NM Economic & Tourism Department.



St. Francis Auditorium, Museum of Fine Arts, Santa Fe. Photo courtesy of Mark Nohl, NM Economic & Tourism Department.

Santa Fe

The Santa Fe Chapter of the American Institute of Architects invites all participants of this year's Western Mountain Region Conference to a day in Santa Fe, "the City Different." Buses will depart Albuquerque at 8:15 and 11:00 a.m. The Santa Fe Chapter has scheduled several exciting events starting with a welcoming reception by the Mayor of Santa Fe in the historic St. Francis Auditorium of the Museum of New Mexico. Following lunch and a walking tour of downtown Santa Fe, guided tours will depart the Plaza for a custom Santa Fe Residence, an Artist's Studio, and the Museum. After the tours, some free time will be provided for shopping or exploring Santa Fe on you own. The Santa Fe Chapter concludes the evening with a hosted cocktail reception at a local arts center. You may then return to Albuquerque in time for the *New Mexico Architecture Magazine* Party or stay in Santa Fe for your own relaxation. Accommodations in Santa Fe are not included in the tour cost.



Zimmerman Library Tower, UNM Campus. Photo courtesy of Stevens, Mallory, Pearl and Campbell.

New Mexico Architecture

The 30th Anniversary Party in honor of *New Mexico Architecture* will be held Saturday, October 14, from 6:30-8:00pm, at the Fine Arts Museum on the University of New Mexico Campus. There will be hors d'oeuvres and a no host bar. The Museum will feature a special exhibit entitled "Shaping the University: The UNM Campus Since 1960." On display will be drawings, models and photographs of UNM.

Bienvenidos! Photo courtesy of the Albuquerque Museum Photoarchives.

New Mexico Tech,
(Continued from page 17)

building also contained qualitative and quantitative analytical laboratories, a large museum, library, balance room, spectroscopic laboratory, lecture rooms, and faculty offices. Old Main Building cost $43,940.

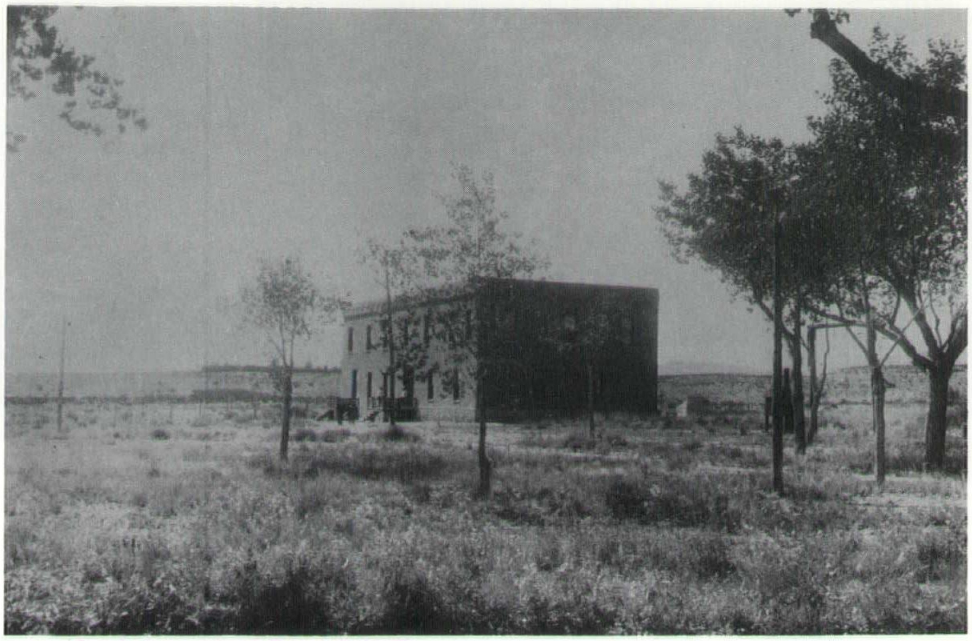
As one can see from the picture, the building was an elegant example of 19th century style and grace. What a startling sight it must have made standing all alone in the midst of a broad New Mexico mesa. There were no trees, no landscaping, no pavement, just Old Main.

On July 5, 1928, Old Main, so long the central feature of the School of Mines, was destroyed by fire. The fire started in a small closet used for janitorial supplies under the stairway to the basement floor. It quickly raged through the wooden interior, feeding on the heavily oiled wood and on the chemicals stored in the laboratories. Only the heroic efforts of the secretary in the registrar's office preserved the official student records. She quickly placed what she could in a large steel safe and closed the door. Despite the intense heat of the fire, the records survived. A strong southwest wind ended all hope, the walls of the building collapsed and only one small remnant of the once proud building was left standing. That small portion is still in use as an annex attached to Brown Hall which was built to replace Old Main in 1929.

A new architectural tradition began with the retention of the remaining portion of Old Main. A building with a box attached became a pattern that has continued to this day. There are few buildings on the campus (except the newer ones) that do not have a box attached as an afterthought or during remodeling. Some of the boxes had another box attached. Box on box!

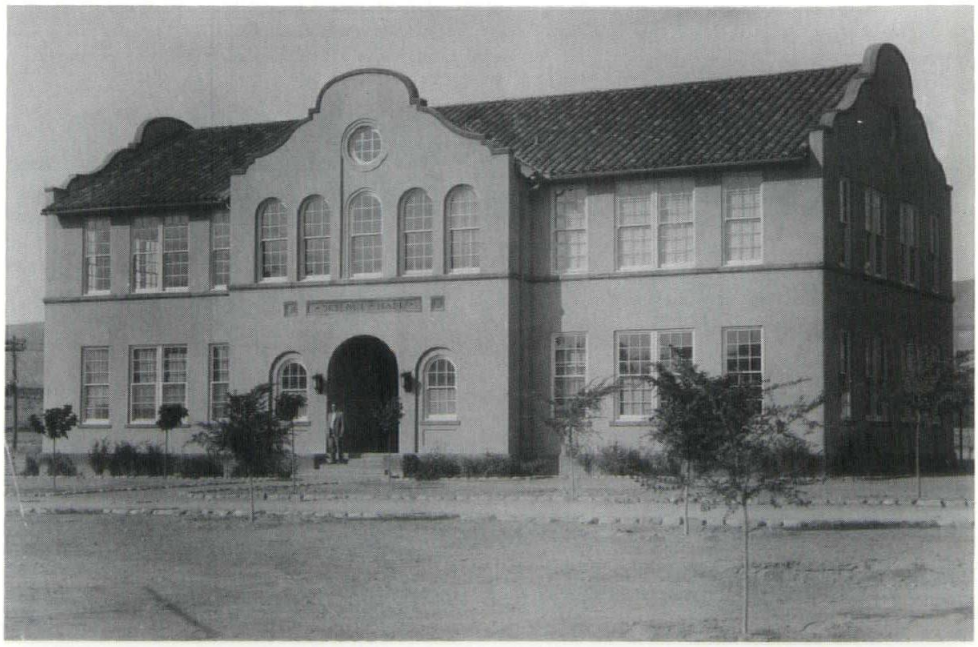
Building Science Hall and Brown Hall in 1928 began what was to become a fairly standard architectural device as the campus building programs progressed. Brown Hall was constructed of reinforced concrete faced with red stucco, and the roof was heavy, red ceramic tile. Science Hall was also red stucco with a red tile roof. This pattern of red stucco (or sometimes red brick) exterior with red tile roof became the style of the campus. During the 1930s six additional buildings were added to the campus, all showing this style consistency. They were built all or in part with WPA funds. This was typical of WPA style buildings across the country, such as the many county courthouses built during these years.

The pattern set with Brown Hall in 1929 remained the main influence until 1965.



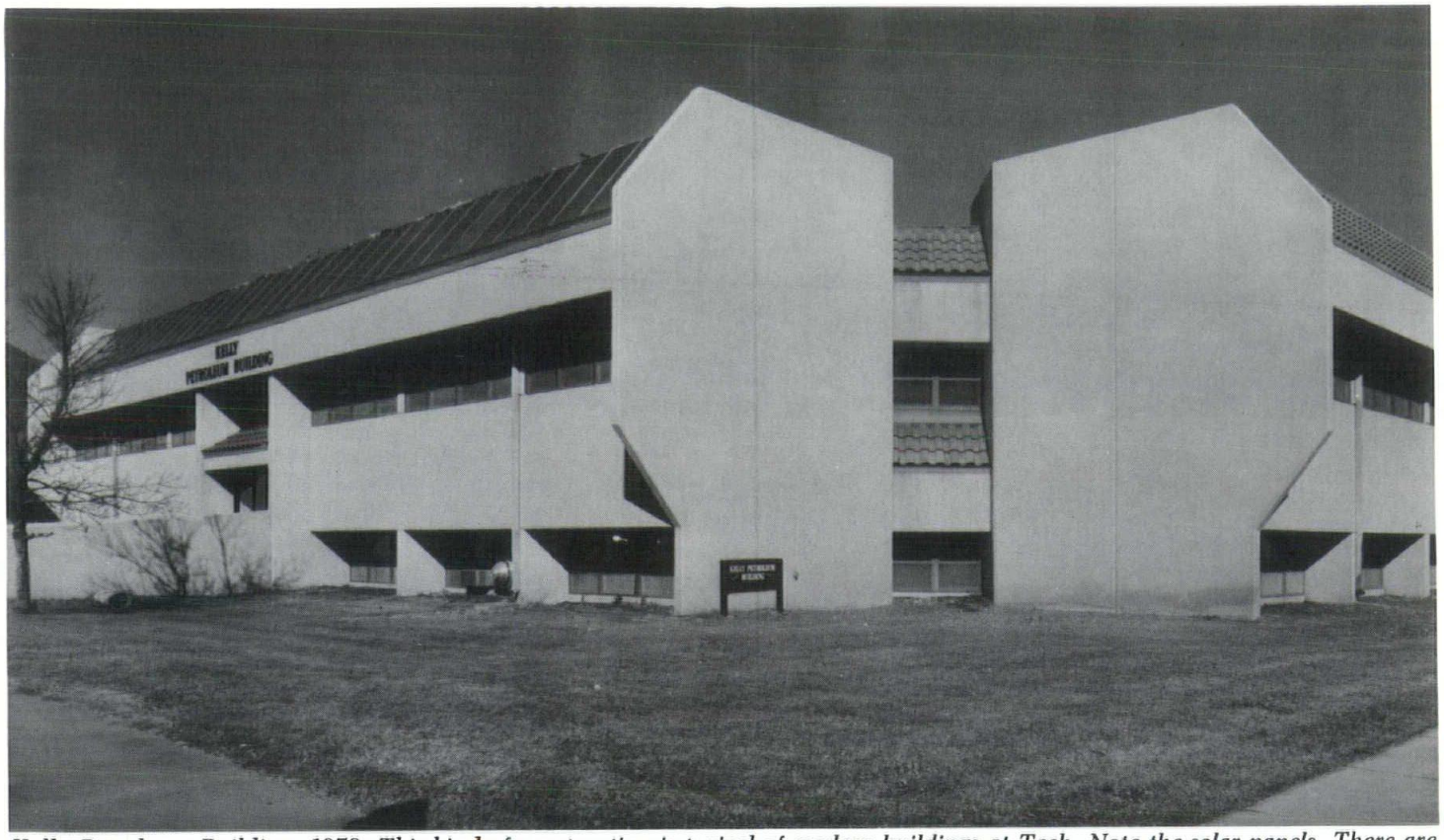
An early photograph of Driscoll Hall

Science Hall, 1928, now named Cramer Hall. This style was typical of campus construction, with some exceptions, until 1965: Red Stucco and red tile, with fashionable WPA overtones. ***In 1965 all campus buildings were painted white.***



Even when remodeling resulted in additions to buildings the threads to the past were retained by red exteriors and tile roofs. Also, every one of the buildings built before World War II had boxes added by the late 1960s, hence the "Box-on-box Style."

The next significant stage in the development of the current style of architecture at New Mexico Tech began in 1965. That year all of the buildings, old and new, were painted white. It did not change the basic design of anything, but it did change the character of the campus. From red buildings with red tile roofs to white buildings with red tile roofs is a startling change. Since that time all new construction has fallen into this pattern. Though building design has been dramatically different from building to building, the red tile roof is the unifying element. There are exceptions. Several buildings have included active solar systems and roofs are solar panels instead of red tile, but this is a

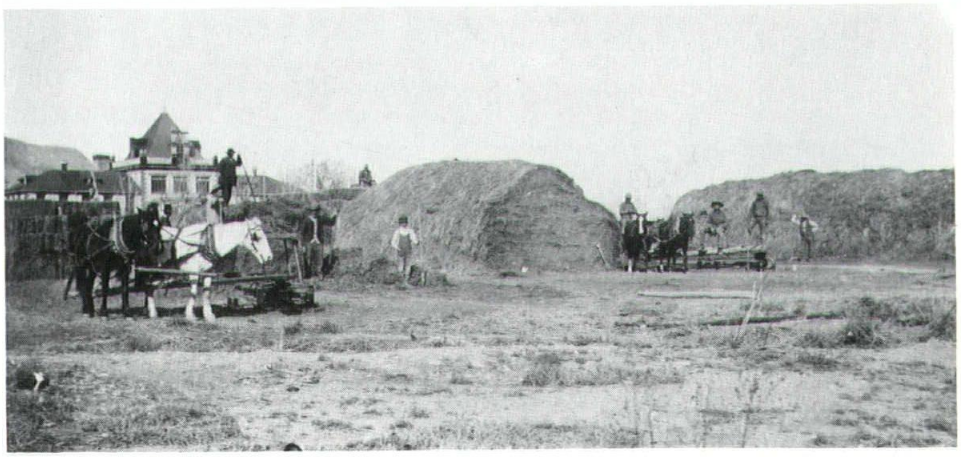


Kelly Petroleum Building, 1978. This kind of construction is typical of modern buildings at Tech. Note the solar panels. There are, however, patches of red tile to keep the theme alive.

minor exception. The newest buildings, the Mineral Science Building completed in 1988 and the Very Large Array Center, also completed in 1988, have kept the theme alive.

Despite the efforts to give some continuity to the architectural style of the campus in recent years, what of the overall picture? From gray trachyte and red sandstone, red brick and red tile, boxes added to old buildings, boxes added to boxes, the patterns are too varied for any suggestion of continuity. Which is best and which should be the pattern for the future? Certainly not Old Main, although in this writer's opinion it had the most class and style of all the buildings across a hundred years. Perhaps one of the most modern with their ugly solar panels dominating rooftops instead of red tile? No, I think not, for they are sterile. In truth it does not matter, for across the hundred years since Old Main came on the scene the purpose of the school has been education and research and building design had to give way to those needs despite all other considerations. If that required a simple box, a box it was. When time and money and planning was available, architectural integrity was brought to bear. It's a mixed bag, then, the style of architecture at New Mexico Tech. Good or bad, that is not what gives character to New Mexico Tech and to the School of Mines that preceded it. That character came from the people, students and faculty assembled in the mix of buildings.

Paige W. Christiansen, Professor Emeritus of History, New Mexico Tech, now resides in Kitty Hawk, North Carolina. He is the author of several articles and two books about the history of New Mexico Tech.



Old Main behind mountain of hay.

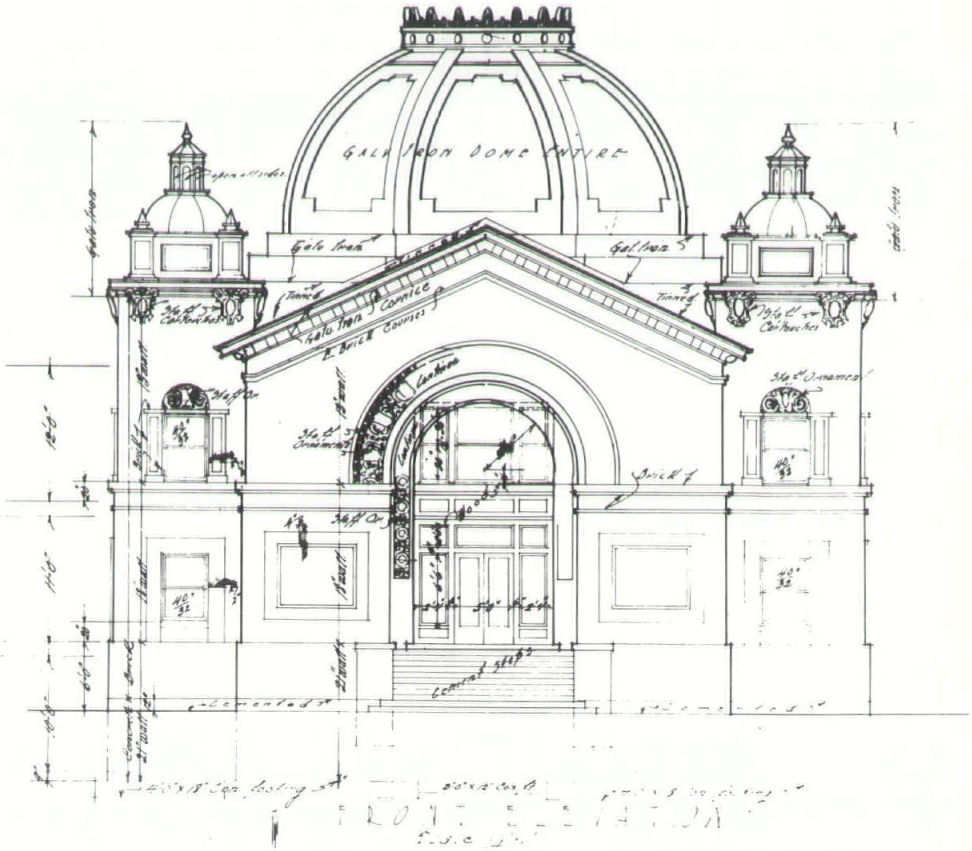
New Mexico State University: The Architectural Legacy of Trost and McGhee

by Austin Hoover

The Mission Revival architectural style, based primarily on mission church buildings built by the Franciscans in California and other areas of the Southwest, enjoyed popularity for the first two decades of this century. The Spanish Colonial Revival style which followed incorporated its essential features and added other elements such as sculpture ornamentation. One of the individuals who designed buildings in these genres was Henry Charles Trost of the family-owned firm of Trost and Trost in El Paso. Trost was born in Ohio, graduated from art school, worked as a draftsman in Denver in 1880, set up his own business in Pueblo, was associated with Louis Sullivan from 1887 to 1893, was a partner in Ornamental Iron Works in Chicago, and worked in Tucson from 1899 where he designed two buildings for the Owls Club, a dormitory for the University of Arizona, the Holliday School, the Carnegie Public Library, the Santa Rita Hotel, and a number of residences.[1]

Trost moved to El Paso in 1903. Over the next three decades he designed buildings in the Tran-Pecos area of Texas, New Mexico, Arizona, Colorado and at least one in California and was successful using almost all of the architectural styles in vogue from the 1880s through the 1920s, including Prairie School, Mission Revival, Spanish Colonial Revival, Pueblo Revival, Art Deco, Neo-Expressionism, and one unique in the United States at the time, Bhutanese, which he employed at the Texas State School of Mines and Metallurgy, now the University of Texas at El Paso. He designed all kinds of buildings ranging from homes to a penitentiary — hotels, apartment buildings, theaters, hospitals, stores, office buildings, churches, and 250 or more school and university buildings.[2]

One of Trost's earlier jobs in New Mexico was for the New Mexico College of Agriculture and Mechanic Arts, a small land-grant institution near Las Cruces. Although its predecessor institution, Las Cruces College, was established in 1888, and the 1889 Territorial Legislative Assembly authorized the agriculture college, as it was called, only three buildings of consequence plus some engineering shops were constructed by 1897. And, because of financial and political instability no building was undertaken during the next ten years. So in 1907 when the regents commissioned Trost to prepare an architectural plan for the campus and to design several buildings, Trost could proceed relatively unhindered by the institution's architectural past.



Front elevation of the administration building (Hadley Hall) (El Paso Public Library)

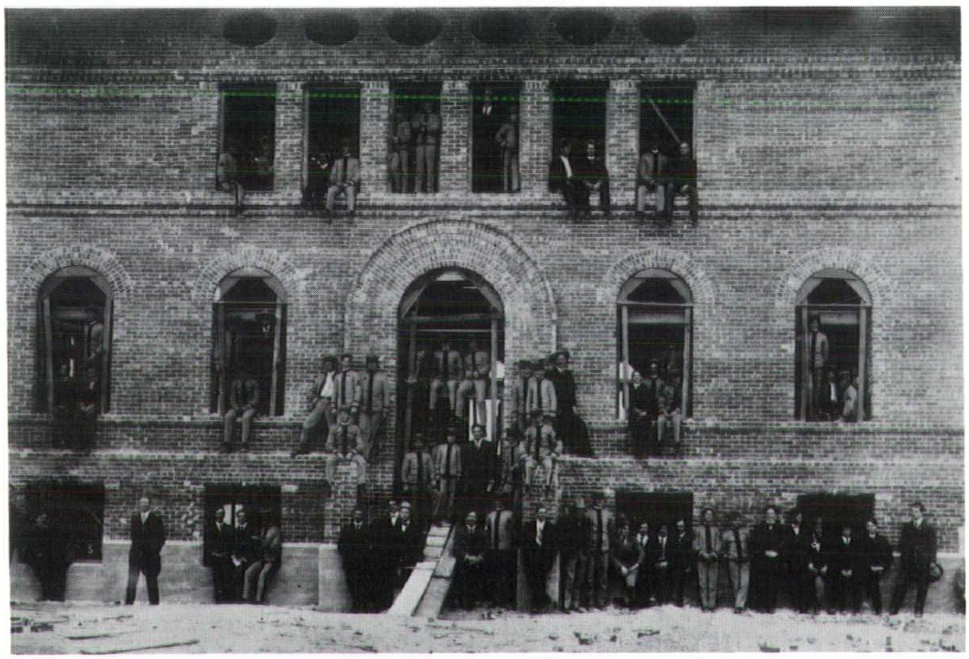
The plan adopted called for thirteen buildings to be located according to a layout design resembling a modified horseshoe. The campus would have an east and west orientation, be open-ended to the west where the entrance would be located, and would focus on the administration building to be placed on high ground at the top of the curve. The large open areas within the sides of the horseshoe would be devoted to four lawn and garden plots. Vehicular access was by crushed stone driveways and included a circle at the top of the arc.[3]

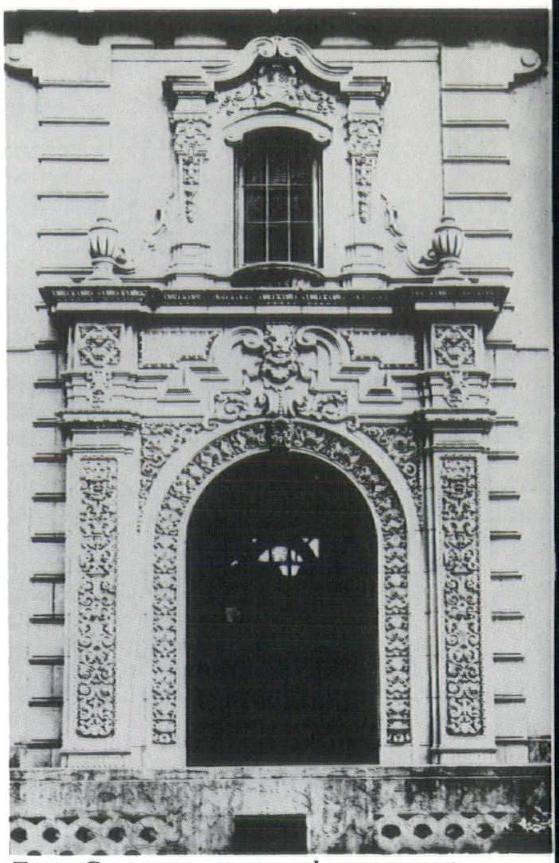
The architectural style was to be Spanish Renaissance. Six buildings were to be located on each side of the administration building. They would be constructed of yellow/buff brick, have terra cotta trim and be covered by red clay tile. The initial schematic drawings for the campus plan show the administration building with a large dome and an imposing entrance and two buildings with impressive towers capped by domes, located at the heels of the horseshoe. Elements which characterized the Mission Revival style, such as low pitched, hipped, tile roofs, arches, domes, and terraced towers were evident, and all of the buildings were to be connected by arched arcades reminiscent of the California Missions and Charles F. Whittlesey's Alvarado Hotel complex in Albuquerque. The problem of integrating existing buildings into the plan and style would be handled by remodeling the science hall to conform to the appearance of the buildings Trost would design, and the remaining buildings would be torn down when they could be replaced.[4]

The arched arcades never became reality, only one of the tower buildings was built, buff brick was used on the surface of only three buildings, and the exterior of the science hall remained unchanged until it was razed in 1974; but the plan guided development of the physical plant for

***The administration building (Hadley Hall) on commencement day, about 1915. (Rio** Grande Historical Collections New Mexico State University Library)*

*The Y.M.C.A. building while construction was interrupted in 1908-1909. (Rio Grande **Historical Collections New Mexico State University Library)***





***Terra Cotta ornament on the entrance to** the agronomy building (Foster Hall). (Rio Grande Historical Collections New Mexico State University Library)*

*The agriculture building (Wilson Hall) as it appeared in 1915. (Rio Grande Historical Collections New Mexico State **University Library)***

thirty years. Eight of the proposed thirteen buildings were built between 1907 and 1936, six were designed by Trost, two were by another El Paso architect, Percy McGhee.

During the next decade six Trost designed buildings would be built by the college. Three of these, quarters for the Young Men's Christian Association, an agriculture building, and an administration building, were completed during the 1908/1909 academic year. A gym was built in 1911 and an engineering building in **1913. A residence for the university presi**dent was built in 1918.[5]

The first of the three to be started was the quarters for the Y.M.C.A. An elaborate ceremony to lay the cornerstone was held in January 1907, before the campus plan was adopted, but actual construction work did not begin until October. Most of the money for the structure came from private sources, and the project had to be interrupted for several months while donors made good on their pledges and additional money was raised.[6]

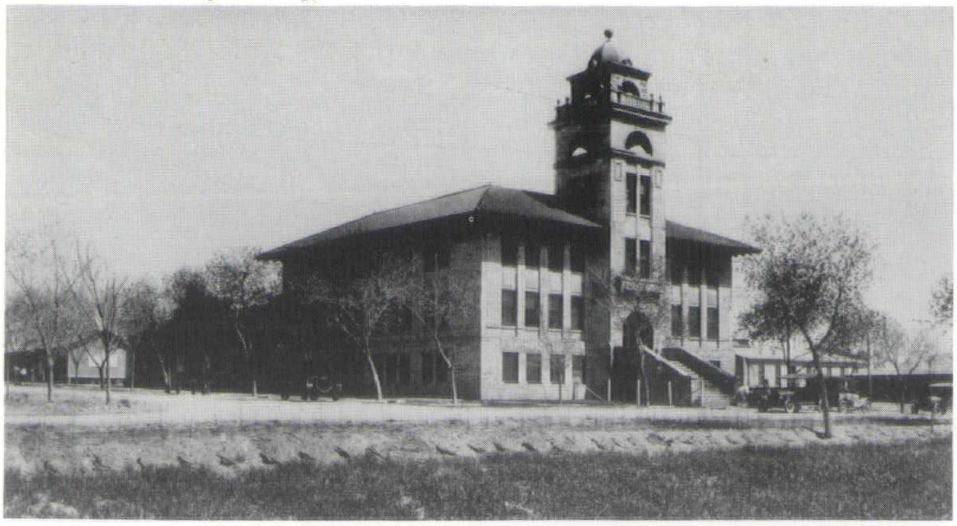
The Y.M.C.A., agriculture building, and the gymnasium were buildings of similar size and shared many features. All had hipped red tile roofs with generous eaves, each had a pleasing mix of arched and rectangular windows, and various decorative elements were incorporated. The Y.M.C.A. was made of brick; the gym and agriculture buildings were plastered. As originally designed, the agriculture building was to have a substantial amount of brick trim, including brick window sills, a dentiled course of brick surrounding the

upper floor, and brick panels providing vertical separation for the windows on each level. The Y.M.C.A. had recessed horizontal panels in the upper story brickwork and dentiled brick surrounding the building above and below the windows on the top floor. Plaster moulding surrounded the gymnasium on the main and upper floors, raised plaster panels were used to separate the main and top floor windows, and plastered moulding was used to form vertical panels to visibly join the main and upper floors. A shallow recessed entry enframed by a large arch of raised brickwork was used for the Y.M.C.A. The main entrance to the agriculture building was rectangular surrounded by a plaster moulding treatment, and the gym facade included a vestibule with an arched entry covered by a gabled tile roof. Twenty-two oval and twenty rectangular openings under the eaves provided attic ventilation for the Y.M.C.A. and agriculture buildings respectively. Large decorative cartouches were placed near the upper floor corners of the north and south elevations of the agriculture building and a terra cotta "Spirit, Mind, Body" Y.M.C.A. insignia was placed over the doorway of the Y.M.C.A. building.

The centerpiece of the Trost plan was a general purpose administration building, Hadley Hall. It housed administration offices, several academic departments, a stage and assembly room, the library, post office and other services. Although it too was built at the same time as the agriculture building and the Y.M.C.A. quarters, it was designed to stand out, much like a church in a mission complex. It had a large dome, suggesting a building of importance, thiry-four feet in diameter. It was placed over a drum containing seven windows and was topped with a decorative crown. The main facade, between matching domed towers with lanterns, included an entrance set back within a large arch decorated with a shield and medallion motif under a gabled tile roof. Cartouches beneath the tower pedestals and recessed semicircular terra cotta designs over some of the front second-story windows provided additional embellishment.[7]

The Y.M.C.A. building (left) and the gymnasium as they appeared in 1915. (Rio Grande Historical Collections New Mexico State University Library)

The engineering building in the late teens. (Rio Grande Historical Collections New Mexico State University Library)



An engineering building of Trost design was completed in 1913. The central feature of this structure, later named in honor of Dean Ralph W. Goddard, is its tower which was used as the symbol for New Mexico State University's centennial celebration. It rises through the roof above the primary entrance, and each segment is accented with decorative moulding. The upper portions contain arched openings, a railing surrounds the set-back portion, and it is covered with a dome. The building was made of buff brick and hipped roof margins were covered with red tile. Arched windows were used on the upper floor. Decorative projecting panels in the brickwork are located between the second and third floor windows.

The next fifteen years was a drought period for building at NMAC. Barns and sheds were constructed, but no significant building, with the exception of the Trost-designed president's residence built in 1918, was undertaken until the late 1920s. The library (Young Hall), Trost's last building on campus, was completed in 1928.[8] It was located on the arc beside Hadley Hall. It was built of buff brick and had hipped tile roof margins hiding a flat roof. An entry vestibule covered by a hipped tile roof and flanked by lamps and porthole-like brickwork decorations projected outward at the ground level. An alternative treatment, suggested but not followed, in Trost's August 1927 drawings called for a short tower covered with a shallow red tile pyramidal roof rising above the roofline over the entry. The doorway was arched but the windows all were rectangular, in contrast to a mix of arched and rectangular windows seen in his earlier buildings. An expandable bookstack area projected from the rear of the building.

Another El Paso architect, Percy McGhee, continued work in the style established by Trost. Two of McGhee's buildings, one for the agronomy department built in 1930 and one for the home economics built in 1936, were located on the horseshoe according to Trost's plan. The agronomy building, Foster Hall, was constructed of stuccoed brick, had red roofing tile, and featured design elements associated with the Spanish Renaissance or Spanish Colonial Revival style. All of the windows are rectangular except one over the arched entry, but those on the main floor have decorative cast stone lintels with an inverted fleur-de-lis motif on a

Continued on page 33

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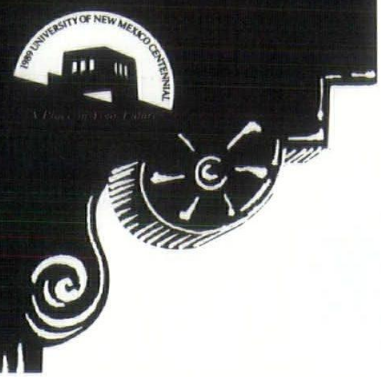

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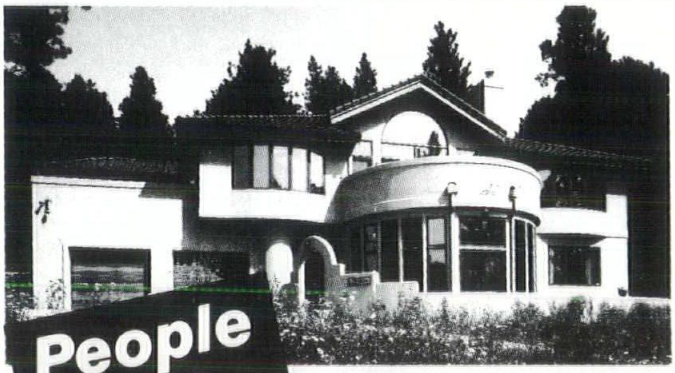

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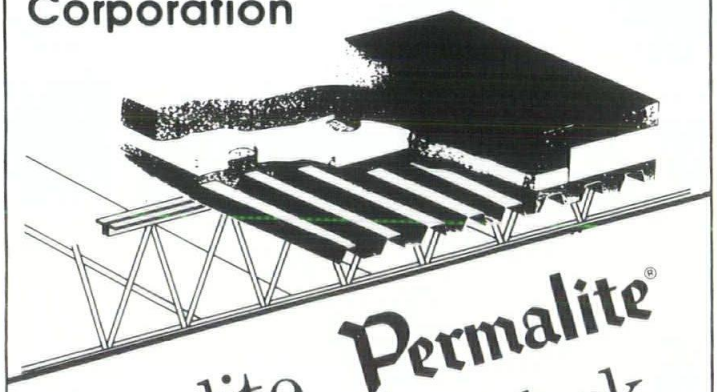

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background of burnt orange glaze. Cast stones were used on the corners of the building and as pilasters on either side of the entry. The arched entrance is deeply recessed and is framed by a very elaborate, somewhat baroque two-story relief ornamentation.[9] A mural by Olive Rush treating agricultural subjects was added to the entry during the Depression.

A similar building, Dove Hall, was planned for the home economics department. Like Foster Hall, it is constructed of brick and stucco with red roofing tile. The two-story decorative treatment for the entrance, however, had to be scrapped to save money.[10] The entry built is rather subdued, though it has a wrought-iron railing around a false balcony above it.

McGhee also designed a sorority house and a gymnasium, but perhaps his best architectural contribution to the campus was the men's dormitory, Kent Hall, built in 1930. It is a two-story stuccoed building with a red tile roof. It is designed around a U-shaped patio. Each suite had an entrance from porches surrounding the patio side. The gabled entry facades for the street and patio sides are almost identical. There is a cast cement grille over the primary and secondary entrances and a panel of decorative glazed tile over each. The patio is enclosed by an arched arcade. There are arched windows on either side of the entrances as well as on the back of the second story. One of the building's distinguishing features is a small tower incorporating an octagonal lantern with four openings. It is capped by a brightly colored Moorish dome.

The Trost plan was followed rather faithfully until growth of the school and its programs required expansion beyond the horseshoe plan. The architectural style adopted by Trost and McGhee seemed appropriate to the arid and semi-arid Southwest and drew upon the region's Hispanic heritage. It produced an aesthetically pleasing built environment and was utilized to some degree by other architects who did work for the institution following World War II and well into the 1950s.

The women's dormitory complex (Garrett Hall and Rhodes Hall), designed by Boyd and Company and built in 1941, is a good example; its tower is reminiscent of the courthouse at Santa Barbara, California. A men's dormitory, Breland Hall (1954), was equally as pleasing with red tile roof treatment, a third floor balcony, and decorative glazed tiles for ornamentation. Garcia Hall (1949) and Milton Hall (1941, 1946), both by Robert E. Merrell, also included several Spanish architectural elements. Many other buildings, however, reflect a half-hearted attempt to tie more modern architectural styles to existing buildings with stucco and a bit of red tile trim. Since the 1950s little effort has been made to employ any design features related to the Hispanic architectural tradition.

How have the Trost and McGhee buildings fared? The Y.M.C.A. building and the Trost gymnasium later were stuccoed. The agriculture building (Wilson Hall) burned in 1937. The administration building (Hadley Hall) was torn down in 1957. The engineering building (Goddard Hall), the Trost gymnasium, and the agronomy building (Foster Hall) all have been remodeled and incorporated into larger complexes. The library (Young Hall), the men's dormitory (Kent Hall), and the home economics building (Dove Hall) all have been sensitively refurbished for alternative uses. The Y.M.C.A. building, the oldest Trost building on campus, is vacant and in poor repair. The University is seeking funds to recondition it.

Notes

[1] Lloyd C. and June-Marie Engelbrecht, *Henry C. Trost: Architect of the Southwest* (El Paso: El Paso Public Library Association, 1981), pp. 1-29. See also Mary A. Sarber, "Tribute to Henry C. Trost (1860-1933)," *Password*, XXVI (Winter, 1981), 153-157.

[2] *Ibid.*, p. 1, 64, 116.

[3] *Rio Grande Republican*, May 4 and June 22, 1907.

[4] *Ibid.*, Trost's biographers, Lloyd C. and June-Marie F. Engelbrecht, point out that Trost and Whittlesey were friends in Chicago (Engelbrecht, *Henry C. Trost*, p. 94). The original main building, McFie Hall, burned in 1910; the women's dormitory, located some distance from the other buildings was not torn down until 1965.

[5] Records in the Hobson-Huntsinger University Archives, New Mexico State University Library.

[6] *Rio Grande Republican*, January 11 and December 21, 1907.

[7] Drawings for the administration building, Ponsford-Trost Collection, El Paso Public Library.

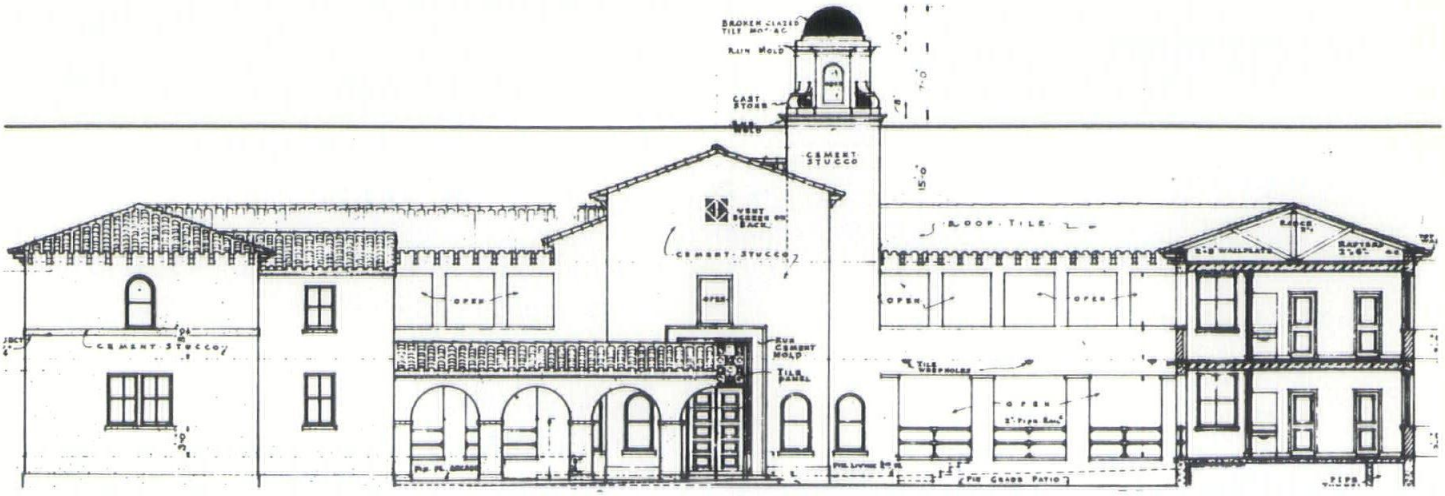
[8] Trost died in 1933 at the age of 73 (Englebrecht, *Henry C. Trost*, p. 111).

[9] Drawings for the agronomy building, Ponsford-McGhee Collection, El Paso Public Library.

[10] Drawings for the home economics building, Ponsford-McGhee Collection, El Paso Public Library.

Austin Hoover, University Archivist at New Mexico State University, Las Cruces, since 1974, is also Director of the Rio Grande Historical Collection. This article is adapted from the talk he presented at the 1989 Historical Society of New Mexico Conference in Socorro last April. Hoover is also a frequent contributor to historical and archival journals.

Courtyard elevation for the men's dormitory (Kent Hall) (El Paso Public Library)



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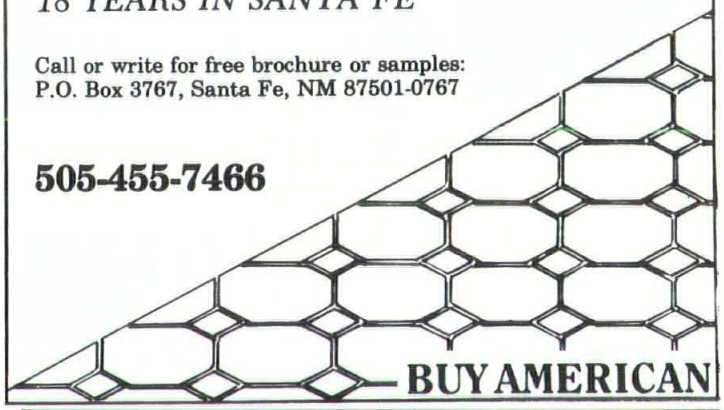

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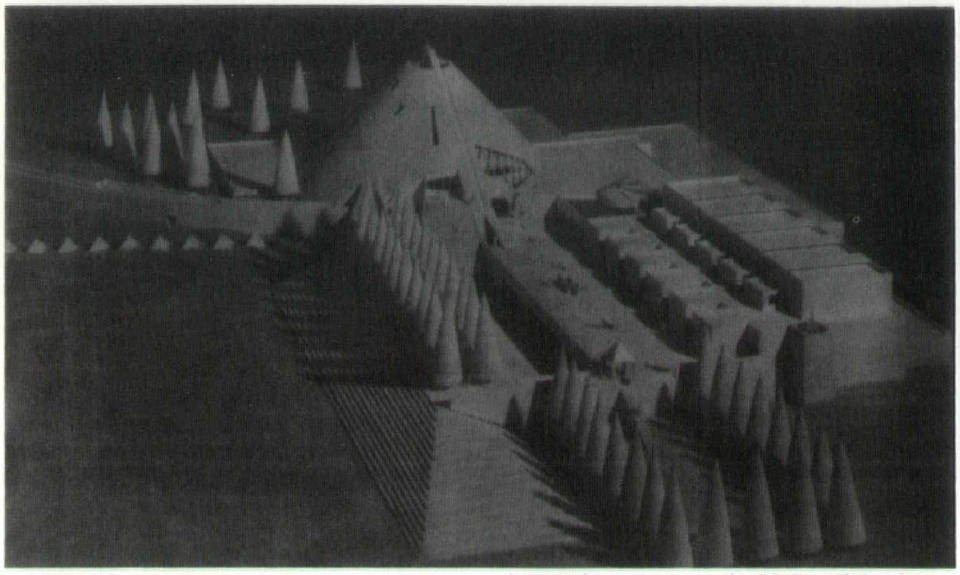

The 1989 Wyoming State Legislature has voted overwhelming to appropriate $5.1 million in matching funds for the University of Wyoming's new $18.9 million Art Museum and American Heritage Center (AM/AHC).

At a recent Wyoming Press Association news conference in Cheyenne, Gov. Mike Sullivan said, that after improved housing for the Boys' School in Worland, the AM/AHC complex is the state's most important capital expenditure.

Action taken by the legislature fulfills the state's commitment to fund half the cost of the proposed complex. The state has previously appropriated $4.4 million towards construction of the facility.

However, some legislators argued they had never committed to a joint facility, only the American Heritage Center. An amendment to exclude funding for the art museum was defeated in the House by a vote of 64 to 16.

As of December 1988, private gifts and pledges raised for construction of the complx, total approximately $6.6 million, leaving $2.6 million to be raised.

Vice President for Development Peter K. Simpson said the university will go "full force" for the next six months to complete private fund raising.

The facility, designed by Albuquerque architect Antoine Predock, will be located northeast of the UW Arena Auditorium. The building's conical form, which Predock describes as a monumental landscape abstraction, will be visible from vantage points along Interstate 80.

The AM/AHC complex is part of a $25 million Centennial Campaign which began in 1986 to celebrate UW's 100th birthday. In addition to the AM/AHC, the campaign is raising money to support distinguished professorships, endowed departmental chairs, and student scholarships.

(From Centennial Campaign Newsletter published by the University of Wyoming.)

ICONS OF FAITH: PRESERVATION OF RELIGIOUS ARCHITECTURE IN MEXICO AND THE SOUTHWEST

On November 2-3 a two-day symposium will be held by the College of Architecture at Texas Tech University, Lubbock, Texas, on the preservation of religious buildings in Mexico and the Southwest dating from colonial times to the present. *Icons of Faith: Preservation of Religious Architecture in Mexico and the Southwest*, will focus upon several key issues, including the social importance of religious buildings, public preservation support programs, documentation of historic structures, and techniques of restoration. Following two national conferences, *Sacred Trust I* in Philadelphia, PA, and *Sacred Trust II* in Detroit, MI, the symposium will focus upon the religious architecture of Mexico and the Southwestern region of the United States. It is open to the public.

Numerous speakers known both nationally and regionally will make presentations at the symposium. Among these are Arturo Parra, Professor and Director of Graduate Studies in Restoration of Sites and Monuments, Universidad de Guanajuato; Alfonso Alcocer, Professor, Universidad de Guanajuato, and Director of the Alhondiga Museum; A. Robert Jaeger, Vice President, Philadelphia Historic Preservation Corporation; Elizabeth Barker Willis, Field Office Coordination, National Trust for Historic Preservation; Nancy Arnon, Director, "Churches: Symbols of Community," Santa Fe, NM; Jim Steely, Director, National Register Programs in Texas, Texas Historical Commission; John P. White, Professor of Architecture and Supervisor of numerous Historic American Buildings Survey projects; Willard B. Robinson, Horn Professor, Texas Tech University and Christopher Wilson, architectural historian, University of New Mexico.

The *Icons of Faith* symposium is being supported by grants from numerous organizations. The National Trust for Historic Preservation awarded a grant made possible by an endowment from the Foundren Foundation. Other funding has come from the National Park Service, U.S. Department of the Interior, through the Certified Local Government Program of the City of Lubbock, and its Urban Design and Historical Preservation Commission. Both the Lubbock Chapter of the American Institute of Architects, and the Lubbock Heritage Society will also sponsor speakers.

Proclamation
Garrey Carruthers
Governor of New Mexico

WHEREAS, New Mexico's rich cultural heritage is strikingly expressed in its unique architecture, and

WHEREAS, The diversity of the cultures of New Mexico is gloriously reflected in the built environment, and

WHEREAS, The contributions of New Mexico's Architects and Students of Architecture—past and present—are represented in the buildings and monuments among which we live and work, and

WHEREAS, Many exhibitions, forums, lectures and tours are scheduled in celebration of this time;

NOW, THEREFORE, I,
Garrey Carruthers, Governor of the State of New Mexico, do hereby proclaim September 21 to October 20, 1989, as:

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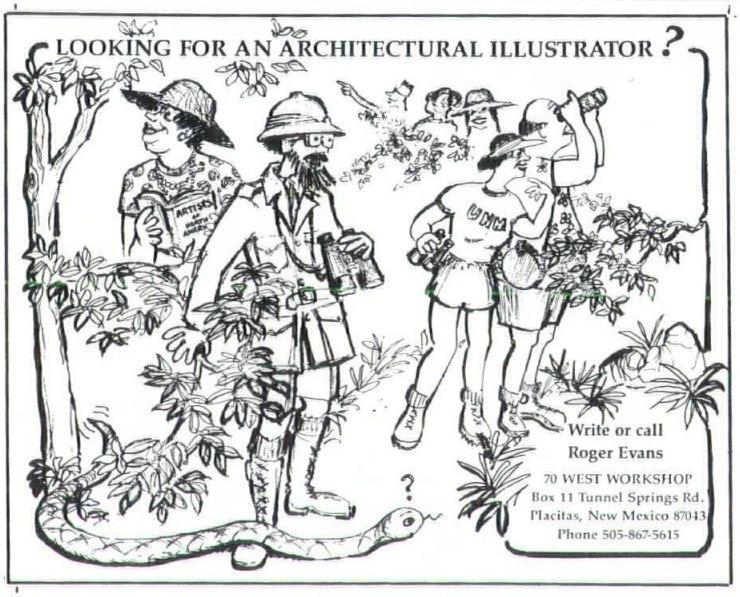

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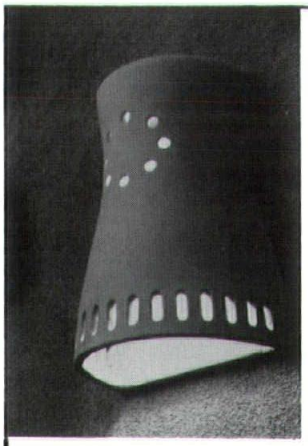

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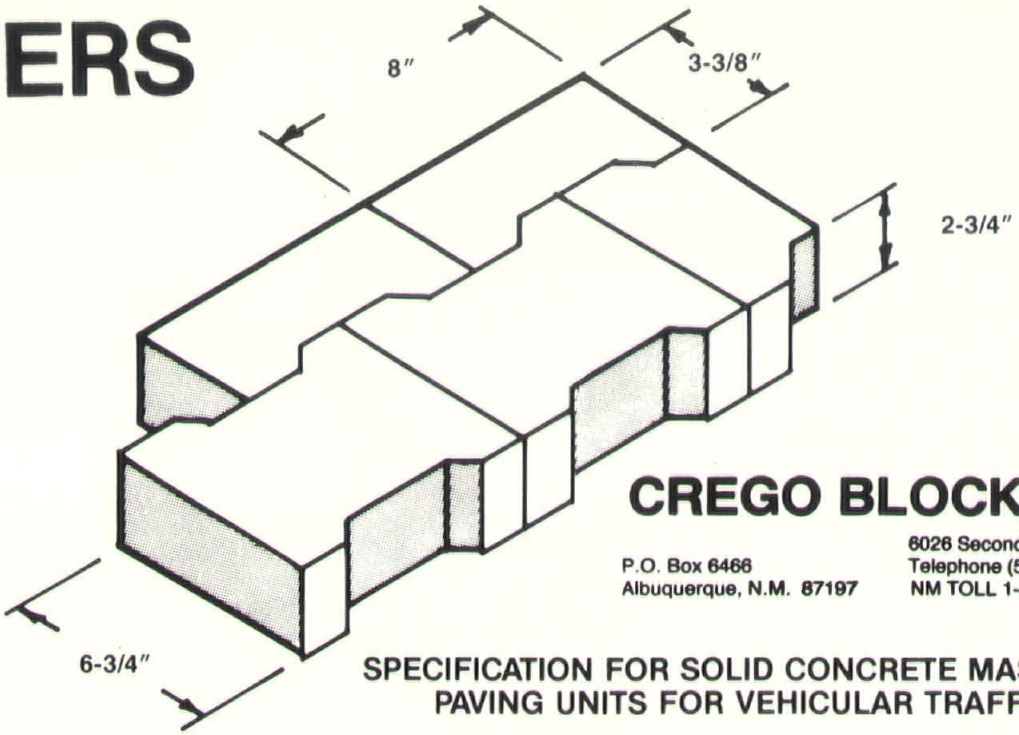

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1. Unsuitable sub-grade material should be removed and the area compacted.
2. The excavated area should then be backfilled, See Table 1.
3. Place two inches of sand over the sub-grade. Screed until uniformly conforming to grade. Sand should be sharp concrete sand.
4. Place the pavers in the pattern desired as close together as possible such that the spaces of the joints not exceed 1/8".
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TABLE 1. Recommended Sub Base Thickness

Application	Thickness of Sub-Base, Inches	
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MEDIUM DUTY: Sidewalks Shopping Malls Residential Streets Public Parking Bus Stops Service Roads Parking Lots	4 to 6 inches	10 inches
HEAVY DUTY: City Streets Intersections Gas Stations Loading Docks Loading Ramps Industrial Floors Stables	8 inches	12 inches

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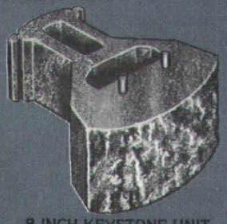
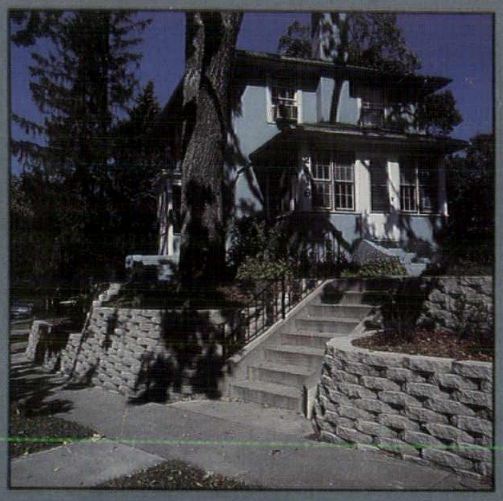
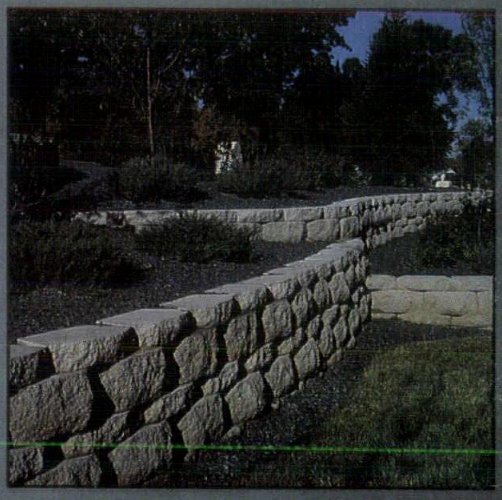
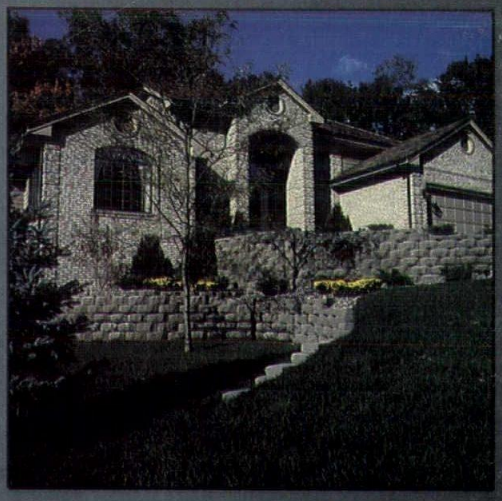
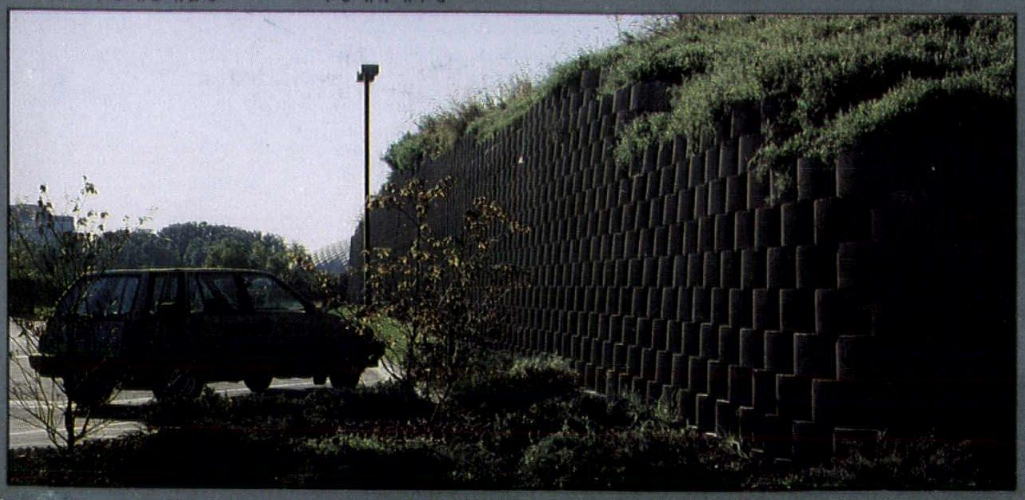
EASE OF INSTALLATION The KeyStone™ System can be installed in half the time as other walls with semi-skilled personnel. No footings are required.

COST EFFECTIVE Mass production allows KeyStone™ to pass its savings on to you. This combined with Durability and Ease of installation, is what makes the KeyStone™ System Cost Effective.



8 INCH KEYSTONE UNIT
1'-6" x 8" x 2'-0"

4 INCH KEYSTONE UNIT
1'-6" x 4" x 1'-0"